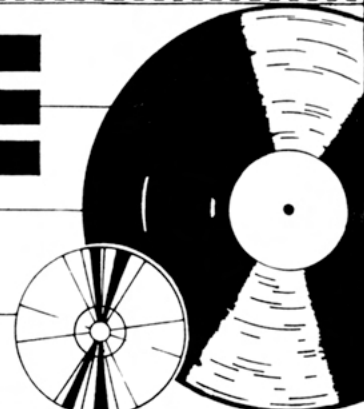


FILM SCORE MONTHLY



Issue #40

December 1993

\$2.50

Happy new year, folks! Sorry this issue is so abominably late. No excuses, it just is. Coming up in late February/early March is another 40 page issue, with interviews, articles and CD reviews galore. Any potential advertisers or contributors, write in today, or call 413-542-3353.

Best of 1993 Poll: FSM will continue its annual tradition of polling readers to determine the best and worst of the past year, 1993. Categories are: 1) Best Score. For this category only, pick 5 and number them 1-5. It screws things up if you pick more or less than 5. No cheating by listing five Goldsmith scores. 2) Top five scores you think will get the Oscar nominations. These are by no means the best scores, just what you think will be nominated; indicate your predicted winner as well. 3) Best Composer. 4) Best Label. 5) Best Reissue. 6) Best Unreleased Score. 7) Best Compilation. 8) Worst Score. 9) Best 4CD box set of *Star Wars* music. Also, feel free to point out any trends or events last year worth mentioning. Remember, this is for scores and albums that came out in 1993 only, and non-'93 material will be ignored. We're a bit rushed, so send your entries to Andy Dursin (address on p. 11) a.s.a.p. Deadline is February 10th.

Death: A few people have reported that British composer Stanley Myers passed away late last year. However, I have been unable to confirm; any info appreciated. (This is not a joke.)

SPFM Conference: The SPFM's 3rd Annual West Coast Conference and Morricone dinner will take place March 17-20. See p. 11 for ad.

Radio Round-up: Charles Goldman's *Film-trax* will be airing on channel 1 on American Airlines flights during March-April, a film music first. The programs center around the scores for four Hollywood figures, Errol Flynn, Audrey Hepburn, Alfred Hitchcock, and Sean Connery. • Mark St. Stephen's *VisualSounds* airs on WITR 89.7FM in western upstate New York at 10PM on Wednesdays. • In Austria, the radio show *Synchron* (a film magazine), airing on 8 1 on 96.10 FM (or 585 kHz MW) every Sunday from 22.05 to 22.45, features a 15 minute "soundtrack suite." (Have I set a record for prepositions?)

Magazines: The January '94 issue of *Mix* magazine features articles on Joe Delia (*Bad Lieutenant*, *Body Snatchers* re-re-make) and Alex North's 2001. • Cédric Delelee writes a film music column in the French magazine *L'écran fantastique* (sort of the French *Cinefantastique*).

Golden Globes: Golden Globe nominations for Best Score are *The Nightmare Before Christmas* (Elfman), *Heaven & Earth* (Kitaro), *The Piano* (Nyman), *Blue* (Preisner), *Schindler's List* (Williams). The winner will be Alan Menken.

TV show: An interview with Danny Elfman ran on *Life and Times* on Los Angeles's channel 28, a PBS station, at 7:30PM on January 6th.

Delerue Scholarship: Berklee College of Music in Boston has formed the Georges Delerue Memorial Scholarship in Film Scoring, the first scholarship program of the college's film music department. A reception will be held to celebrate the program on January 23rd at the late Delerue's home in LA; if interested, call Ms. Chika Okamoto at Berklee at 617-266-1400, ex. 438.

Dealer: *ASQ Budget Records* (PO Box 850067, Yukon OK 73085, 405-324-6626) specializes in soundtrack LPs and will be starting up CDs, too.

Much of the information presented in this opening section of FSM is later compiled into *The Soundtrack Club Handbook*, a free publication sent to all FSM subscribers or anyone who wants it—please write in.

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SCORING ASSIGNMENTS

DAVID ARNOLD: *Star Gate*.
ELMER BERNSTEIN: *Canadian Bacon* (dir. Michael Moore).
TERENCE BLANCHARD: *Sugar Hill*, *Mantis* (TV), *Inkwell*, *Crooklyn* (d. S. Lee), *Trial by Jury*, *White Lies*.
BRUCE BROUGHTON: *Holy Matrimony*.
MICHEL COLOMBIER: *Major League 2*.
BILL CONTI: *The Next Karate Kid*, *Eight Seconds to Glory*, *Cops* and *Robertsons*, *The Scout*.
STEWART COPELAND: *Bank Robber*, *Rapa Nui* (Kevin Costner prod.).
JOHN DEBNEY: *Mist of the White Wolf*.
RANDY EDELMAN: *Greed*.
CLIFF EIDELMAN: *My Girl 2*.
DANNY ELFMAN: *Black Beauty* (dir. Caroline Thompson).

GEORGE FENTON: *Interview with a Vampire* (w/ Tom Cruise).
ROBERT FOLK: *A Troll in Central Park*, *The Thief and the Cobbler*, *Romeo and Juliet* (all animated).
CHRISTOPHER FRANKE: *Babylon 5*.
MICHAEL GIBBS: *Being Human*.
RICHARD GIBBS: *The Chase*.
ELLIOT GOLDENTHAL: *Golden Gate*, *Cobb*, and (tentatively) *Batman*.
JERRY GOLDSMITH: *Bad Girls* (female western), *Baby's Day Out*, *Angie*, *I Sings*, *The Shadow* (w/ Baldwin).
M. GOODMAN: *Getting Even with Dad*.
JAMES HORNER: *The Pagemaster* (w/ Macaulay Culkin, dir. Joe Johnston).
JAMES NEWTON HOWARD: *Wyatt Earp*.
MAURICE JARRE: *Two Bits*.

TREVOR JONES: *Quick and the Dead* (Sam Raimi western).
MARIO LAVISTA: *A Good Man in Africa*.
JOEL MCNEELY: *Indian Warrior*.
MARK MOTHERSBAUGH: *It's Pat!*.
DAVID NEWMAN: *The Flintstones*, *My Father*, *The Hero*.
RANDY NEWMAN: *Maverick* (western).
THOMAS NEWMAN: *Rita Hayworth and the Shawshank Redemption*.
JACK NITZSCHE: *Harlem: A Love Story*.
BASIL POLEDOURIS: *Serial Mom* (d. John Waters), *On Deadly Ground* (w/ Steven Seagal).
RACHEL PORTMAN: *War of the Buttons*, *Siren* (UK films), *Road to Wellville* (dir. Alan Parker).
J.A.C. REDFORD: *Mighty Ducks 2*.

by BOB T. SCORING-ASSIGNMENT

GRAEME REVELL: *Penal Colony*.
RICHARD ROBBINS: *Milk Money*, *Pet*.
NILE ROGERS: *Beverly Hills Cop 3*.
MARC SHAIMAN: *North* (dir. Reiner), *City Slickers 2*; will be music supervisor on *That's Entertainment 3*.
ALAN SILVESTRI: *Clean Slate*, *Forest Gump* (dir. Zemeckis), *Blown Away*.
DAVID SPEAR: *Pentathlon*.
MICHAEL STEARNS: *The Dark Goddess*.
W.G. SNUFFY WALDEN: *The Stand*.
BENNIE WALLACE: *Betty Boop*.
JOHN WILLIAMS: *Wolf*.
CHRISTOPHER YOUNG: *Dream Lover*, *Murder in the First*.
HANS ZIMMER: *The House of the Spirits*, *Younger and Younger* (dir. Percy Adlan), *The Client*.

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The bootleg CD of *Blade Runner* mentioned last issue has happened, featuring the complete, original Vangelis score plus a few tracks related to the film by other composers; total time is over 70 minutes. Sound is good, not perfect. Packaging is superb with rare photos and informative notes. This is reportedly an English pressing by the mysterious "Off-World" outfit, not linked to any known labels, a 2000 copy limited edition which came out in mid-December and is almost gone. If you're at all interested, order now! (I don't want to type want ads for it for the rest of my life.) In the U.S., it's running \$35 at the usual soundtrack specialty dealers: Footlight Records (212-533-1572), STAR (717-656-0121), Intrada (see below), Screen Archives (202-328-1434), and Super Collector (714-839-3693).

As of this writing, there are no plans for an album to Goldsmith's *Six Degrees of Separation*, due to the small amount of music in the movie. Suffer!

- A CD of Franz Waxman's *Spirit of St. Louis* and *Ruth* will be out on RCA next year. Being recorded shortly for RCA is a new Waxman album conducted by Elmer Bernstein. Being recorded in early February in Australia is *Legends of Hollywood Vol. 4* (Waxman) for Varèse; *Vol. 3* is due sometime this year.
- Hans Salter's *Ghost of Frankenstein* and *House of Frankenstein* have been recorded for Marco Polo (RTE Concert Orchestra, Dublin, cond. Andrew Penny, prod. Tony Thomas). Thomas has two more CDs for Marco Polo, to be recorded in Berlin (Richard Kaufman, cond.) in early '94: 1) *The Swashbucklers*, with *Captain Blood* (Korngold), *The Three Musketeers* (Steiner), *Scaramouche* (V. Young), and *The King's Thief* (Rózsa). 2) *Music for Historical Romance*, with *Juarez* Overture (Korngold), suite from *Devotion* (Korngold), suite from *Gunga Din* (Newman), and *The Charge of the Light Brigade* (Steiner).
- "The Beau Hanks" in The Netherlands have re-recorded two CDs of LeRoy Shield and Marvin Hatley music to the old Laurel and Hardy shorts. The discs are available in the U.S. from Randall W. Skretvedt, 7308 Fillmore Dr, Buena Park CA 90620.
- CAM has released its next batch of Soundtrack Encyclopedia titles; we'll have reviews next issue.
- There's only one John DeBney score cut on the CD to the new film, *Gunmen*.
- Elektra will reportedly be issuing the song album to *Heavy Metal* on CD in the early part of this year. No word on the great Elmer Bernstein score album, though.
- This just in from Tangerine Dream expert Matt Hargreaves: "Virgin will be issuing a 5CD box set of TD works in mid-'94. The first four discs will have remastered studio-album and soundtrack material. The fifth will have material not released on CD before. Some of that will most likely be the solo material from the 70'-80' box but it might also contain the German *Tatort* TV show material that has seen prior release on German 12" and 7" singles."
- A Leonard Rosenman score album has been issued (Good Times Special Products AUD-803) to the TV documentary *The Bible* hosted by Charlton Heston. There is also reportedly a CD which includes Heston's narration—look closely.
- King Records in Japan has released a 10CD box set, *King of the Monsters*, with scores to umpteen *Godzilla*, *Gamera* and other films. Also includes a laserdisc of the recording sessions. This is now in stock at STAR for \$335.
- Intrada has produced a promotional 2CD set of music by Robert Folk (RF 2001), with suites from *The Thief and the Cobbler*, *Toy Soldiers*, *NeverEnding Story II*, *Tremors*, *Troll in Central Park*, *Miles from Home*, *The Planets*, *Can't Buy Me Love*, *Police Academy*, and *To Dream of Roses*. Only 600 copies; try the usual specialty outlets.

Record Label Round-Up: :Up-Round Label Record

edel America: Lots of new releases are in the pipeline, tentatively scheduled as follows: January: *Bloodsport* (P. Hertzog), *Crimes of Passion* (Wakeman). February: *Death Wish 5*, *Catch Me if You Can* (Tangerine Dream), *Best of Sean Connery* (orchestrated re-recordings). March: *Best of Stephen King*, *Best of Van Damme*. Released in Germany with forthcoming U.S. editions are *Best of the West*, *Best of Sci-Fi*, *James Dean* (2CDs each, re-recorded in Prague), *Best of John Williams* (1 CD, w/ *Black Sunday* suite, also Prague), and *Christmas in Connecticut* (Charles Fox). Forthcoming re-recordings are a 2CD set *Best of Adventure Films* (with

Wolfen, *Highlander*, *Excalibur*, others) and a new Morricone compilation.

EMI England: Due next year will be only one more volume (3) in EMI's series of early John Barry work on CD. This will cover 1962-3.

Fox: The second batch of Classic Film Score discs is in the works, as is a new album for Fox conducted by Jerry Goldsmith.

GNP/Crescendo: Due next is a CD of *Mad Max 3: Beyond Thunderdome* (Jarre, Tina Turner songs, same content as recent European CD). Also forthcoming is a CD of *Victor/Victoria* (Mancini), with extra music.

Intrada: Due in mid-January are *Genocide* (Bernstein) and *Tombstone* (Broughton). Intrada is a label and a mail order outlet, write for free catalog to 1488 Valjejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: Due Feb: Rózsa's *Symphony #1*. Due mid-April (probably): *The Magnificent Seven/The Hallelujah Trail* (Bernstein, see p. 10) and a Herrmann disc of *The Devil and Daniel Webster Suite*, *Currier and Ives Suite*, *For the Fallen*, and *Silent Noon*. Due later this year are a Rózsa chamber music CD, a new recording of *Dersu Usala* (Isaak Schwartz, Kurosawa film), and one of Shostakovich film suites. Pushed back to 1995 is a CD of piano concerti by Waxman, Herrmann, Rózsa and North.

Label 'X': *The Quiet Earth/Isis* (John Charles) is out. Due next are LXCD 8: *The Daniele Amfitheatrof Project, Vol. 1*; LXCD 11: *Voyage of the Damned* (plus 2 concert works) by Lalo Schifrin.

Milan: *Blink* (Brad Fiedel, The Drovers) and *Brian De Palma/Pino Donaggio* (compilation) are out. Due in February: 1) *Robin Hood: Men in Tights* (Hummie Mann). 2) *Love in the Cinema* (compilation, w/ prev. released *Dr. Zhivago*, *Ghost*, *Ryan's Daughter*, *Benny & Joon*, *Jean de Florette*, *Manon of the Spring*). 3) *Intersection* (new film, James Newton Howard). Due in March: 1) *Gettysburg Vol. 2*. 2) *The Elephant Man* (John Morris, first CD release). Also forthcoming is a compilation of music to Mel Brooks films, *The Magic of Mel Brooks' Movie World*. • Now out from Milan Europe are the aforementioned *Robin Hood* and *Brian De Palma* discs, as well as *Little Buddha* (Sakamoto). The European version of the *De Palma* disc omits the *Raising Cain* tracks found on the American edition, but includes extra cuts from *Dressed to Kill*, *Blow Out*, and *Body Double*. (These are now in stock at Footlight Records.)

Prometheus: Due next is a CD of *Draw and Red River* (Ken Wannberg).

Silva Screen: Of the new compilations recorded in Prague now out in England, the Stallone and Eastwood discs will be out domestically in February, while the John Barry and James Bond discs will be out in March. The new Max Steiner CD (Westminster Philharmonic/Kenneth Alwyn) will be out in February. Nothing else announceable at the moment.

SLC: Due Jan. 21 from this Japanese label: *Hard Target* (Revell, SLCS-7212), *La femme d'a cote* (Delerue, aka *Woman Next Door*, SLCS-5025), *Vivement dimanche!* (Delerue, aka *Confidentially Yours*, SLCS-5026). Due Feb. 1: *Demolition Man* (Goldenthal, SLCS-7213), Feb. 21: *Una dedicata una stella* (Cipriani, aka *The Last Concert*, SLCS-7160), *L'histoire d'adele h.* (Jaubert), *Truffaut-Jaubert* (Jaubert, w/ *La chambre verte*, aka *The Green Room*, *L'histoire d'adele h.*, *L'argent de Poche*, *L'homme qui aimait les femmes*, aka *Man Who Loved Women*, SLCS-5027). Due March 1: *Orson Welles' Othello* (Lavagnino/Barberis, SLCS-7215). SLC is the label which releases Varèse CDs in Japan, with more elaborate packaging.

Sony: CDs of *The Blue Max* (Goldsmith), *King Rat* (Barry), and *The Wrong Box* (Barry) are due tentatively in May. The Barry scores have never been on CD; tapes for *The Blue Max* have been located, so the Sony disc should have even more music than the out-of-print Varèse CD.

Varèse Sarabande: Due sometime in February are *Young Indiana Jones Vol. 4* (McNeely/Rosenthal) and *Iron Will* (new film, McNeely). Varèse has moved from LA's industrial wastelands to a new address, 11846 Ventura Blvd Suite 130, Studio City CA 91604, ph: 818-753-4143.

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of January 2, 1994

<i>Addams Family Values</i>	Marc Shaiman	Atlas (songs), Varèse (score)	<i>Mrs. Doubtfire</i>	Howard Shore	Fox
<i>The Age of Innocence</i>	Elmer Bernstein	Epic	<i>Naked</i>	Andrew Dickson	
<i>The Air Up There</i>	David Newman	Interscope	<i>The Pelican Brief</i>	James Horner	Big Screen
<i>Batman: Mask of the Phantasm</i>	Shirley Walker	Reprise	<i>A Perfect World</i>	Lennie Niehaus	Reprise (2 cuts score)
<i>Beethoven's 2nd</i>	Randy Edelman	Columbia	<i>Philadelphia</i>	Howard Shore	Epic (songs & score)
<i>Blue</i>	Zbigniew Preisner	Virgin Movie Music	<i>The Piano</i>	Michael Nyman	Virgin
<i>Cabin Boy</i>	Steve Bartek		<i>Remains of the Day</i>	Richard Robbins	Angel
<i>Carlito's Way</i>	Patrick Doyle	Epic (songs), Varèse (score)	<i>Schindler's List</i>	John Williams	MCA
<i>A Dangerous Woman</i>	Carter Burwell		<i>Shadowlands</i>	George Fenton	
<i>Farewell, My Concubine</i>	Zhao Jiping	Varèse Sarabande	<i>Short Cuts</i>	Mark Isham	Imago
<i>Geronimo</i>	Ry Cooder	Columbia	<i>Sister Act 2: Back in the Habit</i>	Miles Goodman	Hollywood
<i>Gettysburg</i>	Randy Edelman	Milan	<i>Six Degrees of Separation</i>	Jerry Goldsmith	
<i>Ghost in the Machine</i>	Graeme Revell		<i>Tombstone</i>	Bruce Broughton	Intrada
<i>Grumpy Old Men</i>	Alan Silvestri		<i>Wayne's World 2</i>	like it matters	like it matters
<i>Heaven and Earth</i>	Kitaro, w/ Randy Miller	Geffen	<i>What's Eating Gilbert Grape</i>	Alan Parker, Björn Isfält	
<i>In the Name of the Father</i>	Trevor Jones	Island (songs & score)	<i>Wrestling Ernest Hemingway</i>	Michael Convertino	Mercury

FILM MUSIC CONCERTS

California: Feb 27—Albarn s.o.; *Dances with Wolves* suite (Barry).
Georgia: Feb 18, 19—Atlanta s.o.; *Star Trek: The Motion Picture* (Goldsmith), *Raiders March* (Williams), *The Magnificent Seven* (Bernstein).
Indiana: Feb 4—Northeast s.o., Munster; *Classic Love Themes* (Waxman). Feb 5—Bloomington s.o.; *How the West Was Won* (Newman).
Maine: Feb 12—Portland s.o.; *Dances with Wolves* (Barry).
Ohio: Feb 11, 12—Columbus s.o.;

Spartacus Love Theme (North).
Utah: Feb 19—Mormon Youth orch., Salt Lake City; Storm Cloud Cantata from *Man Who Knew Too Much* (Benjamin/Herrmann).
Washington: Feb 5—Raimier sym., Kent; *Murder on the Orient Express* (Bennett), *The Magnificent Seven* (Bernstein), *Adventures of Don Juan* (Steiner), *North by Northwest* (Herrmann), *Godfather* (Rota).
Canada: Feb 7, 8, 9—Toronto sym; *Spartacus* (North). Feb 12, 13—

Winnipeg s.o., Ontario; *Great Escape* (Bernstein), *633 Squadron* (Goodwin).
 Jerry Goldsmith conducted a concert in England on BBC Radio 2, January 15th; among the works was the premiere of Rózsa's *That Hamilton Woman*.
 American Public Radio will broadcast four film music programs in 1994, two on Waxman, one on Korngold, and one on L. Bernstein. The satellite date for the first Waxman show is Jan. 24. These are produced by the Library of Congress.

This is a list of concerts taking place with film music pieces in their programs. Thanks go to John Waxman for this list, as he provides the scores and parts to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* (Note: "s.o." stands for "symphony orchestra"; works performed follow the semi-colons in the listings) These are subject to change without any notice whatsoever.

COLLECTOR ADS

WANTED

Brad Dalton (325 W 45th #407, New York NY 10036, ph: 212-586-3689) is looking for CDs of *The Witches of Eastwick* (Williams), *The Reivers* (Williams), and *Krull* (Hornor, long SCSE version).
David Friede (1279 Folkstone Dr, Pittsburgh PA 15243, ph: 412-429-9642) is looking for the following: *Highlander* (any tape of unreleased score), *Willow* (CD), *Cocoon* (CD, cassette, or dub), *Flesh + Blood* (any format, including dubs), and *Blade Runner* (original recording, not New American Orchestra version, any format, including dubs). Any info appreciated. Also: "I am a sixteen year-old amateur filmmaker looking for composers to score my films for no pay."
Dave Helmer (9165 SW 91st #6E, Portland OR 97223) is looking for the following LPs in near-mint condition: *Bite the Bullet* (RFO [s] RFO-102), *Comanche* (Coral [m] CRL-57046), *Comancheros* (Varèse [s] 704-280), *Cowboy* (Decca [m] DL-8684), *Drango* (Liberty [m] 2303), *Duel in the Sun* (Soundstage [m] 2303), *El Dorado* (Epic [s] FLS-15114), *The Glory Guys* (United Artists [s] UAS-5126), *Have Gun Will Travel* (Cerberus [m] CST-0209), *Johnny Concho* (Capitol [EP] EAP I-754), *Land Raiders* (Beverly Hills [s] BHS-21), *Major Dundee* (Columbia [s] OS-2780), *McLintock* (United Artists [s] UAS-5112), *Professionals* (Colgems [s] COSO-5001), *Rhythm on the Range* (Decca [m] DL-6010), *Rio Bravo* (Capitol [EP] PRO-1063, Warner Bros. [m] JB-2262), *Rustler's Rhapsody* (Warner Bros. [s] I-25284), *Sons of Katie Elder* (Columbia [s] OS-2820), *Windwalker* (Cerberus [s] CST-0202).
Charles Hogue (5741 Pembroke Dr, new Orleans LA 70131) is looking for the CD to *Battle of Britain* (Ron Goodwin). Please send price requested.
Jamie McLean (Apartment 3/1, One Palladium Pl, Whiteinch, Glasgow, Scotland) is looking for mint CDs of *Body Parts* (Dikker), *Eve of Destruction*, *Quest for Fire*, *The Manhattan Project*, *Fort Saganne*, *Harem*, *The Bear* (Sarde), *Phar Lap* (Rowland), *Thirst*, *Sky Pirates*, *Race for the Yankee Zephyr* (May), *Camille Claudel*, *The Moon in the Gutter*, *La Balance* (Yared), *Volere Volere* (De Sica), *Trois Couleurs Bleu*, *A Short Film About Killing*, *The Ten Commandments*, *Double Life of Veronique*, *Europa Europa* (Preisner), *Le Brasier*, *The Temp*, *Trakal*, *Robotjox* (Talgorn), *De Brug* (Dutch, Haanstra), and everything by Piovani and C. Young. Would like to meet fans of Preisner, Young, May and Poledouris, and of French and Italian film music in general.
Robert Mickiewicz (7 Whittemore Terr, Boston MA 02125) has the following partial want list: *Give and Take* (Volkswagen RSMC-1325, R. Ralf, one sided), *God's House* (Tri 11294, I. Walters), *Jesus* (Gen Proj GP-0180, Riga), *Legend of the Living Sea* (Ocean 7111, W. Scharf, documentary), *Mag* ("Mag-Zin," 10 inch, Life U-7002, D. Marx, industrial), *Mouse on Mayflower/Little Drum* (Gas Co/NBC GRC-11398, M. Laws), *New World of Stainless Steel* (Republic L8OP-5736, various, industrial), *On Stream* (Flying Red Horse, Cap Cust 8605, W. Lava), *Preacherman/Meets Wilderwoman* (PRO 1001, Smith/Pope), *Race for the Wire* (Anaconda 491, M. Evans, industrial). He will buy (if reasonably priced) or will trade from an extensive collection. In addition, looking for worldwide trading contacts to acquire (1) import (non-U.S.) soundtracks/shows, (2) obscure, private, promo-only and limited pressings; and (3) studio-only acetates, transcriptions, master discs/tapes, etc. All want/sale/trade lists are welcome.
Ford A. Thaxton (915 Fern St SW Suite 11, Olympia WA 98502, ph: 206-943-4227) is looking for a VHS videotape of the complete 8 hours of *Masada*, the

READER COMMUNICATIONS

original broadcast version, not the edited re-run or the TV movie version. Lots of goodies to trade.

FOR SALE/TRADE

Glenn D. Baker (6133 Queen Anne Ct, Norcross GA 30093) has for sale the following CDs: *William the Conqueror* (John Scott, \$10), *Robin Hood* (Kamen, \$7), *Shadow of the Wolf* (Jarre, \$7), *Aces*, *Iron Eagle III* (Manfredini, \$5), *Sacco and Vanzetti* (Morricone, \$7), *Year of the Gun* (Conti, \$7), *Antarctica* (Vangelis, \$7), *Tom & Jerry: The Movie* (Mancini, \$5), *Farewell, My Concubine* (Jipping, \$8), *Equinox* (various, mostly jazz, \$7), *Son of Pink Panther* (Mancini, \$5), *Dennis the Menace* (Goldsmith, \$8). All are used but near mint. Whole bunch can be had for \$60 (includes shipping), a savings of \$23. Otherwise, minimum order \$10. Please include \$2 shipping for first disc and 50¢ for each additional disc.

Andy Jaysnovitch (6 Dana Estates Dr, Parlin NJ 08859, ph: 908-525-2438) has a list of 1500+ soundtracks for sale. To receive the list, please write or leave name and address on answering machine.

Antony Martie (3 Barnett Close, Swinger Hill, A.C.T. 2606, Australia) has for sale the following CDs, without playing defects, for \$8 U.S. each, which includes surface postage: From U.S.: *Around the World in 80 Days* (Goldenberg), *Casino Royale* (Bacharach), *French Lieutenant's Woman* (Davis), *King Kong* (Steiner), *Robocop 2* (Rosenman), *Star Trek III* (Hornor), *Welcome Home, Roxy Carmichael* (T. Newman). From Europe: *City Lights* (Chaplin), *Exodus* (Gold/Cast a Giant Shadow (Bernstein), *Fools of Fortune* (Zimmer), *Return of the Musketeers* (Petit), *Twin Peaks* (Badalamenti). From Australia: *Atlantis* (Serra), *Dances with Wolves* (Barry, diff. cover from U.S. edition), *Second Time Lucky* (McDonald/Stone). Also: For \$18, *Dragonslayer* (North), mint cond., #100 of 2000 copies. "Do not send payment until I confirm availability of your order. I will then allow 4 weeks for payment."

Bruce Moore (9012 Collingwood Rd, Louisville KY 40299) has the following CDs for sale: *Crimes of the Heart* (Delerue, \$10), *Ruby* (Scott, \$12), *Lonesome Dove* (Poledouris, \$12), *Empire Strikes Back* (Varèse, Williams, \$10), *Evil Dead 2* (Lo Duca, \$25), *Shattered* (Silvestri, \$10), *Knight Moves* (Dudley, \$10), *Avalon* (R. Newman, \$12).

Z. King Roberts (319 James St, Orange Park FL 32073) is selling all of his soundtrack LPs. Free list. Send SASE (long envelope w/ 52¢ post.), USA only.

Michael Schramm (109 Faith St, North Tazewell VA 24630) has for sale these used CDs: *Battle of Neretva* (Herrmann, \$8), *Islands in the Stream* (Goldsmith, \$8), *The Film Music of Dimitri Tiomkin* (\$7). Also for sale are around 30 LPs, primarily Goldsmith, Jarre, Mancini, A. Newman, mostly VG to VG++ condition, all \$12 and under. Send SASE for list.

Klaus Stukator (Steinackerstrasse 2, CH-8172 Niederglatt, Switzerland) has for sale the Screen Archives box of *The Big Country* (not sealed, like new, \$70 + airmail postage, USA \$25), and to give away free (except for postage) the first 25 issues of *Der Deutsche Filmmusik Dienst* (German publication, in German).

Mack Twamley (2736 Maple Dr, Hemet CA 92345) will sell about 1/3 of his 1500+ collection of LP soundtracks/casts dating from the '50s to 1990. Send SASE for extensive list of rare ST/casts. Also for sale are a few soundtrack CDs, including the Goldsmith SPFM Tribute CD (serious bids accepted). Most LPs are mint and over 100 are still sealed.

BOTH FOR SALE / TRADE AND WANTED
Mark Hammon (3524 Bonari Ct, Concord CA 94519) is looking for CDs of *Runaway Train* (French Milan), *Hatari* (RCA), *Serpent and the Rainbow* (Varèse),

TRADING POST

The Final Countdown (Tarantula). Available for trade are CDs of *Raiders of the Lost Ark* (USA Polydor), *Enemy Mine* (Varèse), *The Fog* (Varèse), *The Secret of NIMH* (Varèse), *Evil Dead 2* (England TER), *Lifeorce* (French Milan), *Robocop 3* (Japan SLC). Willing to sell if can't get trades.

Francisco Hernandez (C/ Estafeta, 5 - 30, 1 S. Sebastián de los Reyes 28700, Madrid, Spain) has for trade only the following Spanish LPs: 1) *Musica de Peliculas*, Victor Young y su Orquesta (*Film Themes by V. Young and His Orchestra*), w/ *My Foolish Heart*, *Johnny Guitar*, *City Lights*, *Bad and the Beautiful*, *Lili*, others. Non-OST, Columbia CCLP 34000 (1954?), g-/g- cond. 2) *Grandes Temas de Amor*, Max Steiner y su Orquesta (*Great Movie Love Themes by M. Steiner and His Orchestra*), w/ *Life of Emila Zola*, *Helen of Troy*, *The McConnell Story*, others. RCA 3L18003, 1956, g-/g- 3) *John Williams Works*, Jap. LP, Denon SX-7006, non-OST, usual themes plus *Black Sunday*, *Paper Chase*, *Cinderella Liberty*. Cover vg/record mint. Also has Spanish issues/reissues of dozens of French, Italian, U.S., U.K. titles, including some Varèse titles (*Flesh + Blood*, *Black Cauldron*, *Little Man Tate*). Wanted: Varèse CD Club, Fielding 2/3, others. For lists, write and send.

Hubert Klesmann (Poolstr. 36, D-20355 Hamburg, Germany) is looking for two CDs of John Williams' *The Reivers* (Varèse CD Club); available for trade are two CDs of John Scott's *Greystoke*.

Allan Kleinberg (128 Eaton Way, Cherry Hill NJ 08003) is looking for the following LPs: *Bedazzled*, *The Trap*, *Centennial*, *3 Worlds of Gulliver* (music only), *Never Say Never Again*, and *Rocket to the Moon*. Has for trade/partial trade: CDs of *The 'Burbs* and *We're No Angels* and LPs of *Monsignor*, *Heavy Metal* (score), *Those Daring Young Men in Their Jaunty Jalopies*, *Kings Row*, and *Secret of NIMH*.

Matt Skavronski (7716 Donnybrook Ct #102, Annandale VA 22003) has for sale or trade *Blue Max* and *Ghost and Mrs. Muir* on CD. Looking for Jerry's *Recall* (Japan, SLC), new *Star Wars* 4CD box set, *Film & TV Hits of John Barry* (Austria).

Tom Wallace (20 Drew Rd, Somersworth NH 03878-1402) has for sale or trade these used CDs for \$9 ea. plus 75¢ ea. shipping: *Red Dawn* (Poledouris), *Leviathan*, *Alien*, *Rambo 3* (Scotti Bros.), *Supergirl* (Goldsmith), 2001 (North/cond. Goldsmith), *An American Tail* (Hornor), *Jurassic Park*, *Jaws* (Williams), *Ferraguly* (Silvestri), *Cliffhanger* (Jones); used CDs for trade only: *Body Heat* (Barry), *Krull* (long version, Hornor), *Cherry 2000* (Poledouris), *Dune* (Toto), *The 'Burbs* (Goldsmith). Looking for CD of *Robbery Under Arms* (G. McDonald/L. Stone, IM1, Australia), plus any powerful, fluid scores, e.g. *Krull*, *Conan*, *Rambo*; anything sounding sporadic, old-style or classic, e.g. *Spartacus*, *Mysterious Island*, is not wanted. SASE appreciated.

Harry Wilcox (37 The Willows, Little Harrowden, Wellingborough, Northants NN9 5BJ, England) has TV themes/soundtracks for sale/exchange & wanted.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in writing others about, or any or all of the above and more. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. Emotional pleas discouraged—they get old. This is a free service. I beg you all, keep your lists at a reasonable length—it really sucks typing all this stuff, you know? Talk of tape dubs is generally uncool outside of rare material that cannot otherwise be purchased.

On November 13, 1993 I had the privilege of attending the rehearsal and performance of Henry Mancini's benefit concert with the Syracuse Symphony Orchestra (of which my mother is the principal harpist). Maestro Mancini was joined for the concert by his five personal musicians (Jack Gilfooy, drums; Al Cobine, sax; Steve Dokken, bass; Cecil Welch, trumpet; Royce Campbell, guitar).

The program opened with "Speedy Gonzales," a fast-paced Mancini short, and went on to the highlight of the evening, Pete Townsend's "Overture from *Tommy*." The thematic overture was blessed with a lavish arrangement involving the full orchestra. After that came Mancini's own arrangement of "Amazing Grace," marred only by an over-use of "um-cha-cha" cymbals and pop drums, followed by the fast-paced and jazzy "It Had Better Be Tonight" from *Return of the Pink Panther*. Next came two medleys, one of Harold Arlen and Johnny Mercer songs and the other of songs from the films of Fred Astaire,

and "Ashokan Farewell," the civil war theme from the popular PBS series written by Ungar. In the rehearsal but cut from the final program was Mancini's own "Joy," his pop version of "Jesus, Joy of Man's Desire." The first half of the concert concluded with "Sing-a-long Rock-n-Roll," a medley of inappropriate jazzified oldies.

During intermission, I mustered up the courage to go to Mr. Mancini's dressing room and humbly request an autograph. He very graciously signed my program. Having gotten that out of the way, I was ready to sit down and listen to the rest of the concert. Part two began with a thankfully short orchestral rendition of Valen's "La Bamba," then moved on to a string of Mancini compositions, many of which were quite nice. First was "Meggie's Theme" featuring Mancini at the piano, followed by "Spanish Trumpet," with trumpeter Welch playing a jazzed-up ethnic piece. This was followed by "Baby Elephant Walk," a delightful theme which bears a striking resemblance to Williams' *Cowboys* theme while

projecting a completely different mood. "Ohio Riverboat," next on the program, was a fine effort, depicting a trip on a river paddleboat. The performance of "The Days of Wine and Roses," with sax and piano blended nicely with light strings and percussion, demonstrated Mancini's aptitude for writing slow, romantic night music. In contrast, "Hong Kong Fireworks" was a fast-paced, high-spirited Asian-sounding jazz march. Next was a medley of jazzified Menken songs from *Aladdin* and *Beauty and the Beast*. Getting back to Mancini selections, "The Pink Panther" was performed admirably, though the saxophonist sometimes had trouble keeping pace. "Peter Gunn" was fantastic—each of the five guest performers was able to strut his stuff and still manage to sound good! Last on the program was, appropriately, a medley of songs in tribute to the late Audrey Hepburn, called "Songs for Audrey," which ended with the beautiful "Moon River." Overall, a good concert, if sometimes a little heavy on the jazz.

FILM MUSIC IN PUERTO RICO

by CARLOS RAFAEL CAMUÑAS

Puerto Rico is a Spanish-speaking island located in the Caribbean region between the Dominican Republic and the Virgin Islands. It has been a U.S. territory since 1898 and its residents are American citizens. Most of you have probably never seen a Puerto Rican film, yet our movie making history dates back to the silent era. Most of the films made before 1950 were unfortunately lost and very little is known of their music scores. Only in recent years have scholars and dedicated film buffs begun to research our cinematographic past and to restore those old works still in existence.

Puerto Rican film music came into its own in 1949 when the government created the Community Education Division and its film unit. This agency sponsored many excellent docudramas designed to educate as well as entertain the island's poor population. The Division was modeled on the U.S. Farm Services Administration, which in the '30s produced such classic films as *The River* and *The Plow That Broke the Plains*. Puerto Rico's best composers were commis-

sioned to write scores for these films. At the forefront was renaissance man Jack Delano: film director, photographer, illustrator, and composer. He wrote scores for the strangest combinations of instruments and even experimented with "musique concrete" before Edgar Varèse. Another was Amaury Veray, whose sensitive score for *El Puente* had much to do with the film's winning prizes at the Venice and Edinburgh festivals.

After the Division folded in the '60s, there was a long period of silence. It was not until two decades later that films were produced on a regular basis. Some of the more recent efforts have played the festival circuit around the world but have yet to be shown commercially in the U.S. A noteworthy score was written by Pedro Rivera Toledo for 1989's *What Happened to Santiago*. This film was nominated for the Best Foreign Language Film Oscar but lost to Italy's *Cinema Paradiso*. In the short subject division, jazz musician/composer Nicky Aponte wrote the score for *The Newborn Blood*, while yours truly

scored *The Bell* and served as music supervisor on *San Juan Story*. The first is a period film based on a 19th century legend and the second a contemporary comedy featuring actress Rosana De Soto, who played Lou Diamond Phillips' mother in *La Bamba* and Dustin Hoffman's wife in Sidney Lumet's *Family Business*.

34 year-old Raymond Torres is probably the best-equipped film composer in Puerto Rico right now. He holds a Ph.D. in Music Composition from UCLA, where he studied with the venerable David Raksin. He did orchestrating work for Ralph Burns and even managed to score a couple of episodes of the TV series *Mike Hammer*. He relocated to Puerto Rico last year, just in time to write a rousing symphonic score for the film shown at the Puerto Rican pavilion of the 1992 World Expo in Spain.

Although you probably have never heard of the films or the composers I have mentioned, you now know that film music is alive and well in our small Caribbean island.

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

WHAT CONDITION ITS CONDITION IS IN

Recordman was gripping the other day about how difficult it was to find mint or near-mint soundtracks from the 1950s-early 1960s. "Were my parent's generation such uncaring slobs that they just had no respect for keeping those musical gems in decent shape?" sayeth he. "Most of the albums of that era that I've run across are in terrible condition—didn't they know any better, or did they just not care?" he moaned. "Well," said I, waffling, "the answer to both those questions is a qualified 'yes.'" "Thanks for clearing that up," he sneered.

"You just haven't been thinking of record condition in its proper context," I replied. "Take me downstairs to your

record vault and I'll show you one of the rarest records in your own collection."

"OK," said he, "but I'll have you know I have the relative rarity index completely memorized and tattooed in my brain and you can't tell me something I don't already know—I know all the biggies."

We proceeded through the steel doors into his inner vinyl sanctuary. It was truly spiritual as I wandered over to his vertical, alphabetized "M" file and pulled out his pristine LP of the Original Cast recording of *My Fair Lady* (1956, Columbia OL-5090). "This is it," said I.

Recordman protested, "You've got to be kidding! I mean, it's a great musical, but

it's a common album, millions were sold and I see them all the time in the flea markets. Surely you josh by claiming this is one of my rarest records?"

"Verily," sayeth I, "but you miss the point, RM. This was one of the most popular musicals of all time, and played on the airwaves and in people's homes constantly when it was released. Your album is almost 40 years old and doesn't have a mark or blemish on it. I doubt you or anyone has ever even played it."

Recordman grinned sheepishly, "I also have the CD reissue."

I proceeded tutorially, "You're right, of course, that this record is not 'rare' from the standpoint of low pressing number, lack of availability or monetary worth, but consider what your copy of a record this popular had to pass through from the time of its release to remain in this condition for almost 40 years. Any record from this time period is 'rare' in this condition. The truly popular recordings were actually played back then and subjected to all sorts of hazards. Your copy in this condition is a real *survivor*! Haven't you always told me, 'Condition plus availability equals rarity'?"

"Yea, but I never thought of it like that when thinking of commons," he said.

"Well," I concluded, "you and your

buddies would do well to consider the historical nature of your calling to realize exactly what you have. Even a common from this period in this condition is an extremely nice acquisition, albeit not likely ever to be a big 'money' record."

As I left Recordman to ponder my words of wisdom, I began to think back.

The buyers of these original albums were certainly aware, for example, that leaving a record lying about without a sleeve or jacket exposed it to possible damage. However, most people, then and now, don't think of the common, everyday item as someday approaching "collector" status. Except for Recordman, of course, who views everything as collectible.

Records and CDs are bought by most people for enjoyment of the music contained on them. If left unprotected or abused, they "wear out" quickly—so what? By the time that happens the buyer may well have tired of the item. It is a music consumable. You need to hear it again, buy another copy. So what if it's a second pressing or reissue? At this, Recordman clutches his chest, moaning softly. "Hey, I remember these people," he blurted. "They're the same ones who told me as a kid to throw out all my old E.C. horror comics. Thank goodness, I didn't listen," he drooled, his teeth be-

coming long and pointed.

However, even Recordman grudgingly agreed that records were originally made to be used and played. Consider the condition of a record as dictated, in part, by the technology of the times. In the 1980s and 1990s, tone arm tracking force may be as low as $\frac{1}{4}$ gram and the stylus precision engineered. In the 1950s, the tracking force of a standard consumer record player tone arm on the LP often exceeded 15-25 grams. Of course, if the record was warped or didn't track properly, you could always tape a couple of quarters on the tone arm. Boy, would that baby track then! If you looked closely, you should have also probably seen the vinyl shredding apart as the needle bulldozed its way through the grooves. For those still playing 78rpm recordings then, you needed a disposable, honed metal "needle." If you didn't have one of those beauties, you could always stick your mother's sewing needle in as a temporary replacement. The shellac/vinyl grooves of the recordings were simply eaten away by repeated playings.

Tone arms of the era didn't descend on the record, they fell like small billy clubs. Little, if any, attempt was made to dampen tone arm descent in these machines. Having a sharp steel needle drop from a height onto a 78rpm record often proved a shattering experience. Its effect on an LP was only slightly less dramatic. This is one of the reasons why you hear so much surface noise on the

lead-in and opening track on some records. The eventual utilization of artificial, gem styli for the LPs needed to track the "microgroove" were of little help when the drop of the tone arm onto the platter was so forceful.

Some of the vinyl damage was incurred when the owner attempted to manually skip to an inner favorite track on the LP. As carefully as he might try to lift the tone arm up off a spinning disc, and then drop it on an approximate point on the record, truly exquisite radial scratches and gouges became inevitable.

The multiple stacking of records on a spindle also contributed to the records' wear, especially for the remaining 78s. I assume the idea was that the falling record would be magically protected by a "cushion of air" during its descent. However, when a non-spinning album fell onto one spinning below, the effect would be loosely analogous to running a grinding wheel over soft wax. More scuffs, wear and scratches. Utilization of raised record edges on the LPs, and raised label surfaces on the 45s helped to somewhat rectify this problem. However, if the record was warped, the effect would be lost. Unfortunately, spindle related damage was commonplace in the records of the day; however, its convenience served as a form of early remote-control, especially for the shorter playing 78s and 45s.

Little need be said about the damage caused to records by leaving them lying

about, unprotected by inner sleeve or jacket. Seeing any record in this condition gives Recordman cold chills. He has seen records in his journeys on which there is evidence of: bubble gum, candy, candle wax, beverage stains, baby teeth marks, claw marks, cigarette burns, mashed insects, paste, glue, crayons, soap, grease, ink, and even a few unmentionables. Even when in jackets, however, records are meant to be stored in a vertical condition. Unfortunately some owners liked to store them in large, horizontal stacks—like large decks of playing cards. The weight of many albums so stacked often caused some of them to warp. Warpage was also caused by improper storage near a heating duct, radiator, furnace or fireplace or if they were left unprotected in bright sunlight. Attics became record graveyards.

There existed, however, a device so diabolical that it is difficult to believe its use was once so widespread. This instrument was the wire record rack, the iron maiden of the LP. You may see these items at flea markets—feel free to scowl as you pass by, or spit on them if you so choose. What a wonderful idea and design, so as to allow you to better organize your collection and keep it neat!

The wire racks promoted the concept of slipping your album or bare 45 into a metal device in which 50-100 bent wire supports held the record in an upright position. True genius born in the after-market. I can just see the words in the

drawing room when they came up with this beauty: "OK, let's see if I got you right. You take a thin, round piece of vinyl and shove it between two tightly spaced metal rods? Doesn't it eventually rip the record to shreds? Yes, but they're organized! Right!"

Eventually attempts were made to lessen the effects of the wire rack by coating them in a plastic/rubber material which created truly amazing record scuffs. In a warmer environment, the rubber coating also had a tendency to melt onto the record or jacket cover, or the material would harden and act like sandpaper as the record passed through. For those who tried to store their albums in their covers and then slide them into the wire racks, ingenious and intricate designs were carved into the outer cardboard before it cut through to the vinyl. The wire record rack deserves a place of honor in the record collector's hall of infamy.

For the novice initiate into Recordman's Order, condition of the recording, be it LP or CD, must always be considered in your purchases and sales. The price range for a certain recording is primarily based and deeply intertwined with the condition presented at the time of sale and its overall availability.

As I finally left Recordman to his solitude, I thought I detected the voices of Julie Andrews and Rex Harrison emanating from his vinyl vaults.

Recordman can be reached at 8555 Lamp Post Circle, Manlius NY 13104.

COLLECTOR'S CORNER by ROBERT L. SMITH

British composer and conductor Ron Goodwin is one of the most underrated of contemporary film music's talents. Long one of England's most popular musicians and conductors, Goodwin rose to prominence with a series of recordings during the 1950s and 1960s, including a series of film scores for the British wing of Metro-Goldwyn Mayer. Goodwin was also associated with Walt Disney productions during the 1970s and now has over 60 film scores to his credit.

Goodwin's "main title" compositions for the MGM adventure and war films of the 1960s are some of the most heroic and melodious curtain raisers in the history of film music. Without shorting his full length scores, Goodwin's forte is clearly his ability to capture the audience within seconds of the first note as he unveils an instantly memorable overture. Examples of his stirring main titles include *633 Squadron* (1964), *The Trap* (1966), *Those Magnificent Men in Their Flying Machines* (1965), and *Frenzy* (1972), a Hitchcock film on which Goodwin replaced a rejected score by Henry Mancini (he replaced William Walton on *Battle of Britain*).

Goodwin is sorely under-represented on soundtrack albums with barely ten score albums available. This, however, has been recently offset somewhat by several excellent compilation albums. Difficult to find, but a spectacular musical anthology, is the UK issue of *The Ron Goodwin Story* (TWOSP 108) on EMI, a two record, 25th anniversary set containing nearly all his significant popular, film and television compositions. Additional film themes can be found on two Chandos CDs, *Drake 400* (8811, also on LP, ABRD 1014) and a recent CD entitled *My Kind of Music* (8797). The most significant release of recent years features Goodwin's scores to *Miss Marple*, *Lancelot and Guinevere*, and *Force 10 from Navarone* performed by the Odense Symphony Orchestra on a German Label 'X' CD, LXE 706.

Two soundtrack albums are worthy of additional

comment. By far the most expensive and rare of Goodwin's albums is a UK release from a 1969 20th Century Fox production of *Decline and Fall of a Birdwatcher*, Stateside SSL 10259. Another top collectible is the promotional release of *Those Magnificent Men in Their Flying Machines*, TFM 3174 (1965). Although the regular release is in good supply, at least the monophonic promotional issue (sent to radio stations) was done without narration (which significantly clutters the commercial release, intruding between almost every band). The promo copies are clearly stamped "D.J. version - no dialogue - music only" on the back cover. It is possible, but doubtful that the stereo version exists without narration and I would be interested in hearing from anyone who could confirm a copy.

It is possible to acquire a complete collection of Goodwin's scores on LP without tremendous difficulty or expense. The majority are listed as follows, U.S. releases unless noted, RRS at right:

<i>Decline... Birdwatcher</i> ('69)	SSL 10259, U.K.	9
<i>The Selfish Giant</i> ('71)	Canada	9
<i>Escape from the Dark</i> ('77)	U.K.	9
<i>Those Magnificent Men...</i> ('65)	TFM 3174, promo	9
<i>The Trap</i> ('66)	Atco SD33204	9
<i>Those Magnificent Men in Their...</i> ('65)	TFS 4174	8
<i>Of Human Bondage</i> ('64)	SE 4271	7
<i>Where Eagles Dare</i> ('69)	MGM SIE-16	7
<i>Battle of Britain</i> ('69)	UAS 5201	7
<i>Those Daring Young Men in Their Jaunty Jalopies</i> ('69)	PAS 5006	6
<i>633 Squadron</i> ('64, LP release '74)	UALA 305G	6

Where Eagles Dare, *Battle of Britain* and *633 Squadron* were all reissued on LP as part of the MCA Classics soundtrack series during the '80s. The only original scores available on CD to date are *Where Eagles Dare*/*633 Squadron* on a single British EMI CD (CDP 79 4094 2).

Audiophile Update: It seems everyone enjoyed our brief tour of audiophile soundtracks in the last two months. In response to my invitation to write in about additional high quality LPs, Bill

Boehlke of Seattle, WA adds *Kings Row* "dbx" audiophile pressing (and *Empire Strikes Back* in the same format, the Gerhardt re-recording) on Chalfont, *Taxi Driver* (Sweet Thunder edition 2, half speed master), *King Kong Lives* (MCA virgin vinyl audiophile pressing), *Sisters* (Southern Cross, half speed master, Teldec vinyl), *Battle of Neretva* and *King Kong* (same Southern Cross editions, half speed).

Ross Care of Lancaster, PA writes in to add *Ship of Fools* to our RCA audiophile list, although noting it falls into the post-shaded dog and Living Stereo era, LSC 2817, a re-recording by Arthur Fiedler and the Boston Pops. (This is, in fact, a quite rare RCA Victor album, particularly in stereo.) Ross also comments of the excellent sound on the Mancini albums of the Living Stereo era, and of the excellent mono RCA releases such as Waxman's *Spirit of St. Louis*.

Finally, our own encyclopedic Mike Murray sends word of three additional Mercury soundtracks of the 1960s: *The Sandpiper* (SR 61032), *The Finest Hours* (SRP-2-604), and *The Pawnbroker* (SR-61011).

Happy New Year: Best New Year's wishes to all our subscribers and staff. [Staff? -LK] *Film Score Monthly* has just finished another successful year and keeps growing thanks to your support and interest. We are a diverse group of collectors of all ages, interests and professions, and I'll touch on this in an upcoming column on "collectors." One of FSM's major successes has been in the development of a new communication network for information gathering, correspondence, buying and selling. This network clearly spans the globe now and has linked the oft-isolated soundtrack collectors! Other upcoming columns for 1994 include a 10" LP update, a column on 45 extended play soundtracks, and (believe me) the last look at the top 50 rare soundtrack list.

Bob Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526.

SOUNDTRACK ALBUM ODDITIES: PART IV A - VARIATIONS BY COUNTRY

by ANDREW A. LEWANDOWSKI

Film music lovers can be found all around the world, and since the themes of many films have proven to be international in scope, and music is an international language, many scores have been released in several countries at roughly the same time. Many times the most obvious difference between these pressings has been the cover artwork. Less evident are the variations in content. In this segment we will examine these variations. (This includes LPs only, with CDs to be covered in a later installment.)

Barabbas: The "Main Title" selection of Mario Nascimbene's score to this religious drama of the man who was released in place of Christ is not the one heard in the film but actually a "bolero" version arranged and conducted by Ennio Morricone. The U.S. Colpix album (CP/SCO 510) and Citadel reissue (CT7034) place this cut at the beginning of Side 1 but give no credit to Morricone. The Italian release (RCA PML10306) places the selection at the end of Side 2 and does give credit to Morricone.

The Big Gundown: The original Italian release (Eureka Parade EPL2891) of this Ennio Morricone western score has the title song "Corri, uomo, corri" sung in Italian. The reissue on Side 2 of RCA NL33225 has the Italian title on the back cover and label but is sung in English. The U.S. (United Artists UAS-5190, UA-LA297-G) and British (United Artists SULP1228) releases show the title on the label and back cover in its English translation "Run, Man, Run" and the song is sung in English.

Big Guns: This Alain Delon thriller, also titled *Tony Arzenta*, was scored by Gianni Ferrio. The Italian release (Ariete ARL 2013) contains only 15 selections. The Japanese release (Seven Seas FML 13) contains only 13 cuts. As in similar releases each album contains tracks not found on the other and some similar tracks are longer or shorter. The Ariete album is 37:40 in length whereas the Seven Seas album is 33:08.

Bird with the Crystal Plumage: Ennio Morricone's score to this murder mystery was released in Italy (Cinevox 33/31 and reissue CIA 5036) with 10 music bands. The U.S. release (Capitol ST642) contains 11

selections. However, only 4 of these selections are found on the Cinevox album, 5 selections are not found elsewhere and 2 are reprises of themes found on both albums. These reprises are "Theme from *The Bird with the Crystal Plumage*" (longer) and "Black Grove Underground" (shorter). The U.S. Cerberus reissue (CEM-S 0108) duplicates the Cinevox albums but is missing one selection, "Se sei stonato...."

The Cassandra Crossing: The Italian (RCA BL3144), French (RCA BL31244) and Japanese (Victor VIP7218) releases of this 1977 Jerry Goldsmith disaster score all contain a vocal, "I'm Still on My Way" by Ann Turkel, which does not appear on the U.S. release (Citadel CT6020).

Commando (Who Dares Wins): The U.S. release (Varèse Sarabande STV 8188) of this Roy Budd score (U.S. title: *The Final Option*) contains 13 cuts. The French release (Milan A199) contains 14 cuts. However, the two albums have only 12 selections in common. The unique selection on the Varèse album is titled "Jenny's Theme, Part II" and the Milan release contains "Blues for the Best" and "Straight Ahead Blues."

Conan the Barbarian: Basil Poledouris' score to this Arnold Schwarzenegger "sword and sorcery" epic has a 1+ minute additional selection on the Italian (RCA BL31637) and French (RCA PL37666) releases. This selection contains the prologue spoken by Mako in the film and is titled "Prologue/Anvil of Crom." The U.S. (MCA 6108, 1566), British (MCF 3146) and Japanese (MCA VIM 7283) releases do not contain the "Prologue," just the "Anvil of Crom" cut.

Crocodile Dundee: Peter Best's score to this comedy hit from "down under" was released on the EMI label (EMX 240625) in Australia. It sported a foldout cover and contained 27 selections. The U.S. release (Varèse Sarabande STV 81296) possessed a standard cover and only 12 of the 27 selections found on the EMI album.

Andrew Lewandowski can be reached at 1910 Murray Ave, South Plainfield NJ 07080-4713. More oddities next month! (Records, not collectors.)

THESE BOOTS WERE MADE FOR HAWKIN': PART IV - MORE ROGUE'S GALLERY

by BILL BOEHLKE

Here are some more labels with more than one bootleg title to their (dis)credit. "Lumiere" had a couple of releases by foreign composers:

Juliette of the Spirits (L 1000). Silver, white, and two-tone blue front cover, back cover has cast and credits. Nino Rota's score lifted from any of the original LPs. "Printed in France" in small type on the back cover.

Borsalino (L 1001). Front cover is black with four bullet hole graphics, back cover also says "Printed in France." Claude Bolling's score likely lifted from the original Paramount LP.

"Cinevox" had two releases that the "parent" Italian label probably wasn't aware of (i.e. someone pirated these to look like Cinevox LPs):

The Rainmaker (33/24). Front cover is a very light green reproduction of the original RCA LP front cover, with "Original Sound-track Recording" box over the RCA logo. Back cover is same as the original, only with a photo in place of "New Orthophonic" and "Beware the Blunted Needle!" info. Same Alex North tracks as the original LP. The actual Cinevox 33/24 release is the Italian score *Scacco alle regine* by Piero Piccioni.

The Bad Seed (33/25). White front cover with flopped type and illustration from original RCA LP. Same back cover as original, with photo replacing RCA "New Orthophonic" info, along with a promotional blurb across the bottom. Same Alex North tracks as the original. The actual Cinevox 33/25 is

the Italian soundtrack LP *La morte bussava due volte* by Piero Umiliani.

Then there was the "Filmusic"/"Movie Music"/"Film Archives" series, which probably featured the lowest budgets of the bunch:

Omar Khayyam/Written on the Wind (Filmusic Records SA-2823). Light brown covers with dark titles and simple graphics on front. Back cover lists seven tracks from *Omar* ("Omar Accepts Yaffa" is deleted). "7 Secret Maxims" is actually "Secret Maxims," track 7 on the original Decca LP. The typesetter probably blacked out for a moment. *Written* is from the original Decca LP, also by Victor Young.



Moby Dick (Movie Music MM 5146). Pale blue-green covers. Front cover has illustration of old sailing ship in harbor, with "Limited Collector's Edition" across the top. Back cover says "Movie Music Symphony Orchestra." Philip Sainton's score lifted from the original RCA LP. Label says stereo, but it's mono, like the original.

Spirit of St. Louis (Film Archives F-4761). Plain front cover with track titles and small photo, back cover is blank. Waxman's score taken from the original RCA LP.

Pride and the Passion (Movie Music MM 5147). Plain cover like the above, George Antheil's score taken from the original Capitol LP.

"GSF" (Great Science Fiction) actually reissued several previous POO bootleg titles, along with the few others that didn't include the GSF label and numbering:

Great Science Fiction Film Music (GSF 1001). Same front cover and contents as the original. Back cover has more photos and improved layout, with "Limited Collector's Edition" banner.

Great Horror/Action Film Themes (GSF 1002). First real release of POO LP 107. Take your pick of front cover: "Horror" side is from *Night of the Living Dead*, flip it upside-down and you get *Silver Streak*. "Horror" tracks include *Nightmare Castle*, *Tender Dracula*, and *Night of the Blood Monster*. "Action" side includes *Domino Principle*, *Black Sunday*, and *The Shootist*. Various sources for the tracks: LPs, tapes, film tracks, etc.

Scusi, facciamo l'amore (GSF 1003). First wide release of POO LP 109. Front cover is color enlargement of the original Italian 45 single sleeve. Fun score.

Hornet's Nest (GSF 1004). Same front cover as original. Back cover has more photos and "Limited Collector's Edition" banner in corner.

Walkabout (GSF 1005). Same front cover as original bootleg POO LP. Back cover drops the Japanese writing and adds six photos.

Breakheart Pass (GSF 1006). Same front cover as POO LP. Back cover has same credits at top, two photos (one is flopped, look at the dynamite boxes!), no Japanese, and a short write-up on Goldsmith.

Germany is the home of "Tarantula Records," venturing into CD land:

The Omen (FIC-SP 8666). Front and back covers are copies of the original Tatoo release, with colors spotty on the faces. Music lifted from an LP. Stick with the legit Varèse Sarabande disc.

The Final Countdown (842 221 2). Same John Scott music and covers as the U.S. Casablanca LP. Music from tape sources, however—reportedly a legitimate reissue.

Greystoke (FIC-SP 8777). Sorry, but the CD covers and music are from the U.S. LP. Still waiting for the "legit" edition of this great John Scott score.

Next month: Bootleg One-Shots

Bill Boehlke can be reached at 1301 Harbor Ave SW #112, Seattle WA 98116. He doesn't make 'em.

Q: Is there any possibility of an Indiana Jones Trilogy compilation? -AKZ

A: Many people have thought that since the recent *Star Wars Trilogy* box set from Fox was so cool, there should be an Indiana Jones one, too. Unfortunately, there are two main problems that currently prevent Fox from doing such a set: 1) The films aren't Fox movies. 2) Even if the first two albums reverted to Lucasfilm from whoever currently owns them, presumably Polygram, the third one is held by Warner Bros. until 1999. Also, since the sequel scores were recorded in LA, there would be big re-use fees to add music to them (*Raiders* and the *Star Wars* films were recorded in London where the re-use isn't as bad).

Q: Is the John Williams Society still hoping to release a Williams CD? -ST

A: I'll let Yann Merluzeau of the Society answer this: "The issue of re-use fees brings many complications to our projects. We still have a project in the works. We plan to make a re-recording of the whole thing, the concept is unusual, do not expect the usual score album. Time and money will be the judges. We still appreciate ideas and welcome articles for the *Cantina Band* newsletter." Write to the Society at 20 Rue Alberti, 06000 Nice, France.

Q: In the film Aliens, the scene where the Queen Alien enters the elevator contains music that Jerry Goldsmith composed for Alien. How did this happen? -DF

A: 'Twas most likely the temp track and they left it in.

Q: Who are the guys who chose the cues for the Total Recall and Basic Instinct CDs, omitting the very best cues in favor of less interesting music? -CD

A: Um... Jerry Goldsmith and engineer Bruce Botnick.

Q: Is the film composer Brian May, who I believe is Australian, the same "Brian May" from the rock group Queen, as some record dealers claim? And is composer Peter Best (Adventures of Barry MacKenzie and Crocodile Dundee) the same "Pete Best" who was originally one of the Beatles. -RM

A: No. No.

Q: How much say exactly does a composer have in deciding where he or she wants to record a score? -JM

A: Obviously, there's not an exact answer to this. It depends on AFM considerations first, if the union's deal with the studio requires the score to be done in LA. It also depends on how much money is available.

Q: What exactly is "B.A.S.E.," the Bedini Audio Spatial Environment that was used on the CD remastering of Star Trek II among other albums? Is it widely used, and in all fields of music? What does it do to improve the sound? Is it anything like the newly-developed Q-Sound? Why was Star Trek II done in this environment, but not the re-issue of Star Trek III? -PB

A: According to Ford Thaxton of Silva Screen, one of B.A.S.E.'s biggest supporters, the "environment" is a spatial sound enhancement process which gives the music more of a "three-dimensional sound." (Detractors claim it adds an artificial reverb on the low-end while making the high-end somewhat shrill—as always, a matter of taste.) Thaxton uses B.A.S.E. on most if not all of his projects for Silva Screen; Crescendo has also taken to using it on recent *Star Trek* and other albums. (It was not used on *Star Trek III* because it wasn't yet available at the mastering studio—that CD was done before *Star Trek II*.) Thaxton says that B.A.S.E. is used quite a bit in films and TV shows, but is just not credited as prominently as on the *Star Trek II* packaging, for example. I don't know what Q-Sound is. I used to play Q-Bert at the arcade.

Q: Who is the real owner of a score? -JD

A: The publisher, usually meaning the film company/studio, TV company, etc. There are two rights that go along with a score: Ownership of the score, the written music itself; and ownership of the recording master. The latter rarely if ever goes to the composer, but the former does on occasion. That's why Alex North owned his unused score to 2001, which reverted to him upon non-use in the film, but not the recording made in 1967. Sometimes a composer will get publishing rights of low budget films or TV shows, or will get part of the publishing rights in return for a reduced fee (i.e. Jerry Goldsmith on *Hoosiers*). Henry Mancini owns the publishing rights of his classic tunes like

Peter Gunn and *Pink Panther*, one reason he is a very rich man. (BMI or ASCAP royalties work in that for every X amount of money a piece makes, \$1 goes to the publisher, and \$1 to the composer. Obviously, if the composer also owns the publishing, he gets all \$2.)

Q: Several months ago I watched a TV program about mountain climbing and, throughout the scenes, music from The Blue Max soundtrack was played; and recently material from Wind aired during a golf tournament. In both cases, no credits were displayed, neither beginning nor end, to indicate who composed the music. Is this a common practice? Is it legal? -TW

A: Call the FBI! Just kidding, of course it's legal. It's called needle-dropping, the same "one-time usage" law invoked when odd pieces of film music get re-used on soap operas, for example. In this case, the music is "dropped" into the show (be it sporting event, soap, or *Saturday Night Live*) for a simple licensing fee.

Q: When a composer is listed as a producer on an album, what does he do? -RMS

A: Usually, it means he or she supervised the recording sessions. (Why George Lucas is listed as producer of the *Star Wars* soundtrack, I don't know.) The credit can also be a contractual thing (maybe that explains the above), and can involve how much the composer had to do in putting the album together—selecting cues, making creative decisions, etc. "Re-issue producer," "executive producer," or variants thereof frequently go to the producers at record labels who take things from there or oversee the album. It depends, but in most cases the "producer" is the person who made the decisions on the scoring stage to get the music recorded.

Q: Often a composer will have scored two or more movies which are playing at the same time in theaters. Will the composer ever be scoring two movies at exactly the same time, and have to split his time between two separate orchestras/recording sessions and projects, or will he complete one and move to the other? How is it that two or sometimes three movies listing the composer's name can play simultaneously in theaters yet may have been scored weeks apart if the composer cannot tackle more than one project at a time? Is it uncommon for a composer to spend half of his working day composing for one film and another half for a different film? -PB

A: What is this, school? Okay, in general, a composer will not work on two projects simultaneously. It's not something producers generally like, for obvious reasons, and not something easy to do, I'm sure, although some television composers have pulled it off. Generally, when composers are working on two films simultaneously, it's because one has dragged on and on with re-scores while another has been scheduled to commence. When there are three movies playing with music by James Horner, for example, they generally were scored at different times—or, if things were really crazy, can you say "ghost-writers," or a euphemism I once heard, "orchestration-plus"? It happens, usually out of necessity. At fault, as many have pointed out, are the crazy production schedules of films nowadays.

Q: Was it common for scores to be rejected in the "Golden Age" of the '30s, '40s, and '50s? -ST

A: Not really. Music directors like Alfred Newman at Fox, for example, were very close to the studio heads, and had a lot of leverage in sticking up for their composers. Directors wouldn't dream of screwing some of these guys over, unlike today where the composer is like one of the guys in the red shirts on the old *Star Trek*—expendable and replaceable. Also, there was an economic consideration where it was generally cheaper to retain the first composer to make some changes if necessary rather than panic and hire someone else.

Q: What's the story behind Poledouris' Dances with Wolves? I asked Charlie Ryan about it at the Cannes Festival in 1991, but he was not very talkative. -CD

A: USA Today version: Basil Poledouris was going to do the film (Costner wanted him because of *Lonesome Dove*) but had a scheduling conflict with John Milius' *Flight of the Intruder*. Out of loyalty to Milius, he had to turn down *Wolves*, which went to John Barry.

Q: What is the choir saying in The Hunt for Red October? -JD

A: Lucky for us, Basil Poledouris spoke of this in a recent *Starlog* article (#196) by David Hirsch. The

opening statement is: "Cold, hard, empty / How was I to know you would die." Another part says: "Hail to our fathers and forefathers / We will keep the covenant with you / We will keep the covenant with the Revolution [i.e. the 1912 revolution]." The bridge section says: "Sail on, sail on / Queen of the northern seas." Basically, the text speaks of the Russian revolution and the Russians' struggle to reach the level of technology needed to build the title submarine.

Q: What is the best way to clean an LP prior to playing it? I'm sure there are loads of people who'd love to hear this! -BR

A: Ah, my fellow youthlings! I asked Recordman about this, and he says in general to use a "discwasher" tool (if they still make them, it's a velvety type cleaning device) and a circular motion. (Incidentally, the total opposite is true for CDs—use only outward motion on them with a light, lint-free cloth.) For heavy duty cleaning, Recordman uses a special formula of warm water, dishwashing detergent, isopropyl alcohol (not to be used on 78's!) and liquid glass cleaner. This will be covered in depth in a future Recordman column.

Q: Is there any truth to the rumor that a Japanese pressing is superior to a U.S. or European one? -BR

A: For LPs, yes. (Sorry, Jamie McLean.) This is due in part to the use of virgin vinyl (records that haven't slept with other records) and low pressing numbers. For CDs, it really doesn't matter, since the sound is a matter not of manufacturing as much as mastering.

Q: Are picture discs (a la SLC, Fox) more expensive to produce than the typical silver or "house style" (Intrada, Varèse Sarabande, etc.) CD? -BR

A: Yes. It's not that great a cost for major labels like Fox, Morgan Creek, etc. relative to everything else, but it can be prohibitive for smaller soundtrack labels.

CORRECTIONS / UPDATES / ERATA

I screwed up some record numbers in last month's Collector's Corner. *Experiment in Terror* is LSP-2442, and the RCA FSO series is incorrectly labeled with numbers from records listed above. Correct numbers are FSO-1 for *La Dolce Vita* through FSO-6 for *8 1/2*. • Dominic Fontiere's *The Saint Man* is available on LP, 20th Century Fox T-626 stereo, released 1980, as half the readership wrote in to tell me. • Randall Larson contributed some data in response to queries in the Questions column of the Aug./Sept. issue: "Donald Cameron asks about Hammer film soundtracks. There were virtually no Hammer scores released on record contemporarily with their films; the only exceptions were a couple of song singles from Harry Robinson scores, *Twins of Evil* and *Lust for a Vampire*. The producer set abysmal lyrics to his themes and had them recorded by second-rate pop groups. Aside from a couple of promotional singles, there were no commercial releases of Hammer soundtracks until the four suites on side 2 of the "Hammer Presents Dracula" LP and the 1992 Silva Screen CD just recently released in the U.S.)." John DeSalvo also adds info about the *Theater of Blood* single released in the '70s. Regarding Hayasaka Fumio soundtracks, Randall adds: "I am a big fan of Hayasaka and fellow Japanese film composers. Regrettably, *The Intendant Sansho* and many other scores by him are not available on LP or CD. An original soundtrack LP of his music to *Seven Samurai* was released on the Toho label, but it also had dialogue. (His main themes—seven of them!—were well heard in between the dialogue, though.) Victor (I think) released an awful re-recording of his *Seven Samurai* music, with his *Rashomon* score on side 2. This is the version that Varèse released on LP and CD." • Screw-ups happen—send your corrections in today!

This Month's List of People with Inquiring Minds:

PB: Paul Bouthillier, Calgary, Alberta, Canada
CD: Cédric Delelee, Noyen, France
JD: Jean-Baptiste de Lescure, Montpellier, France
DF: David Friede, Pittsburgh, PA
JM: Jamie McLean, Glasgow, Scotland
RM: Robert Mickiewicz, Boston, MA
RMS: Rob Marsh, Fort Still, OK
BR: Brendan Ryan, Isle of Wight, England
ST: Stephen Taylor, Mt. Prospect, IL
TW: Tom Wallace, Somersworth, NH
AKZ: Amer Khalid Zahid, Kharachi, Pakistan
Send your questions in today! (See address, p. 1.)

RICHARD KRAFT & NICK REDMAN

THE FINAL INTERVIEW CONFRONTATION

Part Four of Four

Here is the conclusion to my four part interview with agent Richard Kraft and Fox producer Nick Redman from last May, begun in FSM #36/37 (Aug/Sept '93). This is it—promise! —LK

Richard: Explain this one to me. I don't get something. The tone of *Soundtrack!* and your publication is, everyone hates Varèse. And I don't get it. If I looked at my soundtrack collection, the majority of titles are from Varèse. There wouldn't be any other soundtrack labels if it wasn't for Varèse. Varèse didn't come over to anybody's house and rape them. Why is it?

Nick: The feeling that everybody hates Varèse?

Richard: I always get that feeling. If Varèse puts out a soundtrack, I read a review, they bitch that there are no liner notes, it's a dismissive review. Then, someone else would put out a record of something that no one's heard about, a score that stinks, and it's packed with color photos, and it's like, so what? There's no reference to when Varèse had color photos. There's just this basic feeling I always got that Varèse was perceived as General Motors, and everybody else was Tucker.

Lukas: Well, they act like General Motors.

Richard: How do they act like anything? They just put records out. Unless you happen to call them up, and get involved with them on a personal level. But their releases don't have an attitude, they don't put in notes that say "Screw you." If you're a guy who buys a record in a bin, I mean, Doug Fake is far more fun to call up and chat with, and Bob Townson is far more dismissive. But that's the personality of the guy at the label, who cares? And I've always sensed this, people think that Varèse is this enormously successfully company that you review and talk about on different terms.

Nick: Well maybe it is the sort of quasi-anonymity of the people there. You do constantly hear stories of people who tried to call Varèse for news and they were rebuffed and told to get lost. And Varèse, because it is one of the largest of the independent labels, it is more of a machine, it's more of a formula packager of new films, it doesn't seem to have any kind of brief or identity, other than to get X soundtrack, put it on a CD and put it into a store. Whereas people like Doug Fake, rightly or wrongly, carry with them more of an aura of someone who is a philanthropist, a person who is trying to service the film music community and someone who cares about his product more.

Richard: And that always frustrated me. Obviously I'm being defensive because it used to be me who was the subject of this. Why else would I be putting these records out except for the fact that I liked film music? Do you realize just how much work went into making something like *Desperately Seeking Susan*, because I liked the score, and had to argue with lawyers about something that came out four years previously? And it's sort of like, "of course you do that." I didn't used to give interviews when I was at Varèse talking about my master plan of kindness to collectors. Varèse has stayed in business for how many years? 16? And let's say ten years of being really active, they probably have five hundred releases. The only way they could have that many releases is by not going bankrupt. It's not like the people at Varèse are sitting around smoking big stogies and driving Mercedes and dining at the Riviera. They're sitting there rubbing nickels together like everybody else, and

once in a while they would put out *Ghost* and sell a whole lot of copies, to enable them to put out *Young Lions*. They're going to take a bath on *Young Lions*. But you get the luxury of taking a bath on *Young Lions* when you have some success. It's a business. I don't know or care what business decision took place of why *Cliffhanger* came out on whatever label it came out on. Does anybody know what label it came out on?

Nick: I've never spoken to the people at MCA, for example, who put out soundtracks, I've never had any reason to speak to them. I think that the audience for Lukas' magazine are people who feel that they are on the outside of the soundtrack world. If you live in Palookavilla, Iowa, and you want to somehow be informed, you are a soundtrack fan, you don't know anyone who is a soundtrack fan, you use his magazine as a tool to understanding. And people like Doug Fake are patriarchal figures to these people, because they think that without the likes of Doug Fake, you wouldn't get this supply of releases. Now this person when he calls or writes Lukas, feels that Lukas, because Lukas has met this people, can put him in touch with people like Doug Fake. And Doug Fake is accessible in a way that MCA is a big, faceless conglomerate. Nobody knows who's there, you can't call anyone at MCA or Polygram and speak to anybody. But you can call Doug Fake. And I think Varèse has slipped into the gray area, as being halfway between being a Doug Fake and a conglomerate. And because, as we all know, Robert Townson does not have the warmest personality, you can't call him and say, "What's happening, Bob, what's coming out, Bob," you can't do that.

Richard: Nobody calls Kathy Nelson at MCA and says, "What's going on, what are you putting out?" But no one reviews *The Hunt for the Red October* album and makes any reference to what label it's on, and how there are no liner notes.

Nick: I think that these people demand more from the specialty labels. Bay Cities got its fair share of criticism for delinquent this and delinquent that, making mistakes, and we made plenty of mistakes. And we proved we didn't have the longevity of a label like Varèse. Varèse is doing it right, in a way that Bay Cities never could. Doug must be doing something right or else he couldn't possibly continue to put these soundtracks out.

Richard: The truth is, if an alien was going to land on this planet, and was going to eliminate entire catalogs of records from existence, and do it by label, which label should we erase the existence of the records? I probably have more MCA records that I don't want to lose than I have Bay Cities records.

Nick: Me, too.

Lukas: Well, there's the soundtrack pecking order. If a score is going to be good, with a name composer on a big movie, MCA or Epic will put it out, because it just might make money. If they pass, maybe Varèse will get it. If it slips through again, maybe *Crescendo*, *Silva Screen* or *Intrada* can get it. And if *Intrada* gets it, you kind of worry, because if it slipped that far, how good can it really be, or more accurately, how much money can it really make for them?

Richard: There should be a reason for every record that a label puts out. Varèse will continue to put out every score Thomas Newman does, because Thomas Newman is destined for great

things, and this way, when he does a big score and maybe has some say in who puts out the record, maybe he'll remember. Some people remember, others don't. *Cocoon II* we did because we had just started with MCA and we had to put out a really big record that would sell 7,000-8,000 copies—it would have been wrong to put out a record that would sell 500 copies. At Bay Cities, why did you do *Misery*?

Nick: *Misery* was a practical decision. At that time, Bay Cities, over the course of a year, 15 months, was getting known for doing very small, esoteric reissues, low-budget projects. We needed one thing that would be a calling card to the studios. We fought tooth and nail to get that, as you remember. It had some unfortunate ramifications because it really was the wrong thing at the wrong time for the company to do, but I still feel that the reason for doing it was sound. Which was that here you have something that you can tell people at Columbia that you've done something at Columbia and Castle Rock.

Richard: I think my basic philosophy that has led me to be successful—I was the head of music at Cannon, *Hercules* was my movie, and *Bolero* and *Sahara*, quite a legacy. Then I was an agent and I represented at another agency Elmer Bernstein and Alan Silvestri and a bunch of guys. Then I went to Varèse and at the same time represented Danny Elfman, then I left Varèse and worked at a big agency, ICM, and signed most of the clients I represent now, and then two years ago I left and started my own company. My basic philosophy that kept me successful at all of them was nobody gives a shit what I'm doing, so just don't bother people very much and make life easy for them. No one cared about the music in *Bolero* except for maybe Bo Derek, so if I could get it done with the minimal amount of headaches for all parties concerned, they'll be happy. When I was at Varèse, the studios don't care if Varèse puts out a record, they're not going to make any money. The biggest selling record at Varèse didn't make Paramount any money. On *Ghost*, who cares? It's nothing, it means nothing to these people, they wish we didn't exist. The only reason they care a speck is so they can shut the filmmakers and the composer up that they did their job and got a record. The first thing I did at Varèse was, let's make life simple for the studios. Let's write up a contract for the studios that they can not even send to a lawyer, they can just sign, because it's so easy. Filmmakers spend more on legal fees reading this contract than they'll ever make off this record. If I say something is going to work, it will. If I say we're going to pay the re-use, then we will. If I say we'll send the artwork for approval, we will send it. I know the person on the other end of the phone making the deal doesn't want to be talking to me. They don't care what I'm talking about. So if I can do it all in one conversation, and they never have to think about it again, that's another reason Varèse is successful. The studios know that if we give it to Varèse, we're not going to make any money, but we're not going to have any lawsuits against us, the record will come out in a reasonable state, it will come out on time, which is really important to them. From the day they got the tapes to *Witness* to the day it was in record stores was two weeks. To them, that's what Varèse is about. By not being annoying to them, and by never talking to them like I was some fan who wanted to put out my little pet project, I got in their shoes and understood they

project, I got in their shoes and understood they really don't care what I'm talking about. And when I sell composers, they don't care! They really don't care. The director of the movie is not going to go to a cocktail party and say, guess what? I got Jerry Goldsmith to score my movie. It doesn't matter. It's not that interesting to them. They've got bigger fish to fry than who's scoring their movie. So by making it simple for them, and being the least annoying I can be, and still be pushy, that's a problem. The problem any small label has is you have to be annoying to get your voice heard over the easy answer. The easiest answer is give it to MCA. It's a big label, we might make some money, it's a big thing, who's going to argue? If you were at a big studio, and you said, let's give this record to Bay Cities, you're almost sticking your neck out on the line. Because it's sort of like, why are we doing this? And then if you don't come through, it's just death, it's the end of you. Because why would we ever do this with you again? How many film music labels have popped up over the years? There used to be countless... Cerberus, Rhino, all of them. The biggest mistake labels get into, they think, "How many copies did *Dances with Wolves* sell?" Oh, half a million, or *Somewhere in Time* sold a million copies. They figure soundtracks sell a million copies. So Virgin, to

do *The Sicilian*, spends \$75,000 thinking oh, if it sells half of what *Out of Africa* sold, we'll be fine. And that's why Virgin is not doing background score albums. Because they ate it big.

Nick: The biggest thing I've learned at Fox in the 14 weeks I've been there, is the emphasis on promotion and marketing. I've never understood how important that single element was. Here, we're not talking about distribution, we're not talking about the ability to get the record into the stores, we're talking about the sheer number of people, the greater number of people, who would be aware of something's existence. If you're aware of something's existence, chances are, you might wander into a record store and purchase it.

Richard: You pick up *Premiere* magazine and you see an ad for Varèse and Big Screen Records. A bunch of people who didn't even think they wanted the soundtrack to *Unforgiven* go "Oh, there's a soundtrack to *Unforgiven*," and the next time they're in a record store they buy it. All soundtrack collectors know there's a soundtrack to *Unforgiven*, but if all of them put together bought it, it's still not enough. So I used to think, "Oh, you just put it out and they shall find it." Not true at all.

Nick: We're going to report sales on things like *Day the Earth Stood Still* that are going to be as-

tonishing, simply because they're going to merchandise, they're going to thrash it into people.

Richard: All those MGM reissues, like *How the West Was Won*, sold way beyond what they would have sold if any independent label had put them out, and done a better job, with nicer packaging, etc. It's a sad, pathetic reality of it. Certainly, no record is better put together than that *Big Country* CD, I've never received so much material in one box. I'm surprised Jerome Moross' ashes weren't in there! But it doesn't have any bearing on the real market.

At this point, side one of 90 min. tape #2 clicked to a stop, and we continued our conversation to dinner and then to LA's Virgin Megastore. Hopefully, this increasingly informal interview series has been illuminating for readers, as it certainly was for me. (Incidentally, a few readers pointed out that the "loading up the truck" music from Close Encounters, which Richard used as an example of something he liked not on an album, is on the Close Encounters album, at 1:30 into "Nocturnal Pursuit." Richard, however, replies that this is merely an excerpt of the larger truck theme.) Anyway, I'd like to thank Richard and Nick once again for their time and help. Without them, FSM would be a lot less interesting, not to mention a lot thinner.

-LK

BOOK REVIEWS

by ROBERT HUBBARD

KNOWING THE SCORE: Notes on Film Music • IRWIN BAZELON • ISBN 0-442-20595-5, Van Nostrand Reinhold Co, New York, NY 1975, 352 pp illus.

MUSIQUE FANTASTIQUE: A Survey of Film Music in the Fantastic Cinema • RANDALL D. LARSON • ISBN 0-8108-1728-4, Scarecrow Press, Inc., Metuchan, NJ & London 1985, 592 pp. illus.

AMERICAN FILM MUSIC: Major Composers, Techniques, Trends 1915-1990 • WILLIAM DARBY & JACK DUBOIS • ISBN 0-89950-468-X, McFarland, Jefferson, NC 1990, 605 pp. illus.

If you happen to read a copy of *Knowing the Score* and have a distinct feeling of being lectured to, there is a reason for that. As Irwin Bazelon informs in the book's preface, KTS grew out of a course he taught at the School of Visual Arts in New York some years ago. One gets the impression that Bazelon was a pretty effective teacher.

The book benefits from Bazelon's personality, which is pretty opinionated — not many film music books start off with the statement that one need not be a composer to write film music. (Lest one think Bazelon slightly out of line for making this statement, it must be pointed out that in addition to being a teacher he is also a composer with many concert works and scores for documentary and art films under his belt.) Bazelon attempts to define what is entailed in the process of composing, and while contrasting the requirements of film music to that of the concert hall, he sums up why the composer's job in Hollywood is often the most misunderstood and the hardest.

Bazelon doesn't mince words; his take on the aesthetics of music as it relates to film is very straightforward and unromantic. He also is very contemptuous of the styles of film music in the '30s

through '50s, with "mickey mousing" and wall-to-wall music. Despite this, he is very much pro-composer. His analysis of certain film scores is excellent and he does delve into the use of music as an element for psychological comment with greater depth than most books.

Interviews with composers are usually a staple of this type of book, and Bazelon certainly doesn't skimp in this department. The usual heavyweights are included (Goldsmith, Bernstein, Herrmann), as well as lesser known composers like Bernardo Segall, Paul Glass, and Gail Kubik (best known for *The Desperate Hours* and *Gerald McBoing Boing*); John Barry, Richard Rodney Bennett, and Johnny Mandel are also covered. John Williams is interviewed, prior to his rise to stardom with *Star Wars*, and talks at some length about his score for Altman's *Images*. Bazelon also includes score excerpts from films discussed in the book — *Planet of the Apes*, *Seconds*, *Images*, and a selection from Alex North's unused 2001 score.

Randall Larson provides a welcome look at some of the most memorable scores many have grown up with in *Musique Fantastique*. Larson needs no introduction, being a frequent contributor to *FSM* and *Soundtrack!*, and the editor/publisher of the much-missed *CinemaScore*.

Musique Fantastique is concerned specifically with scoring for the fantastic cinema, an area very unique due to the fact that it is usually the genre of film that allows composers to be the most creative and experimental. I daresay that most of the people who read *FSM* first got interested in film music due to one of the scores covered here.

The book is a detailed examination of the history of music for the genre, starting with the silent era and the original scores for films such as Melies' *A Trip to the Moon*, *Nosferatu*, *Siegfried*, etc. From here, it moves to the sound age and landmark scores for *King Kong*, *The Bride of Frankenstein*, *Things to Come*, etc., all the way to the early 1980s.

The wealth of information contained in the volume is staggering. Rózsa, Herrmann, Goldsmith and Williams merit

individual chapters with their work in sci-fi/fantasy films. By time period, Larson profiles certain composers: in the '30s and '40s, Hans J. Salter, Frank Skinner, and Franz Waxman were under contract with Universal along with lesser known composers such as Heinz Reinhold, James Dietrich and Karl Hajos; also mentioned is Roy Webb and his scores for the Val Lewton films. Leith Stevens, Albert Glasser, Paul Sawtell and Bert Shefter come up in the '50s along with the efforts of Herman Stein, Joseph Gershenson, and Henry Mancini. Walter Schumann's score for *The Night of the Hunter* is given special mention. The '60s bring notice of British composers for the Hammer and Amicus studio films, James Bernard, David Whitaker, Harry Robinson, Elizabeth Lutyns, Carl Davis and John Scott; and the American equivalent, the AIP/Corman films scored by Les Baxter and Ronald Stein.

There is a chapter on television scoring, with *Twilight Zone*, *Thriller*, *Outer Limits*, and *Star Trek* especially prominent, as well as the Irwin Allen shows and numerous TV films. One of the many pluses of the book is the well-researched chapters on European and Japanese composers like Morricone, Donaggio, Delerue, Ifukube, and Hayasaka. Composers of the '80s end the book, with a look at the (then) beginning careers of James Horner, Richard Band, and Trevor Jones.

Two interesting and contrasting chapters look at the use of classical music (2001, *Clockwork Orange*, *Rollerball*, *Excalibur*, etc.) and electronic music, respectively. The latter chapter is especially useful for those interested in the evolution of this area and the examples used do well to point out the potential of electronics beyond droning synth scores usually heard in stalker films. Scores covered range from *Forbidden Planet* (pointed out as technically not a score), through Gil Mellé's work for *The Android Strain* (which does qualify as the first fully electronic score), Wendy Carlos' music for *Clockwork Orange*, *The Shining*, and *Tron*, and the efforts of Colin Towns (*Full Circle*), Howard

Shore (*Scanners* and *Videodrome*), John Harrison (*Creepshow*) and John Carpenter. With a filmography and discography to boot, this is a must have for film music followers and I'm hoping Larson manages to add chapters on present day efforts in future reprints.

American Film Composers is the most current of the books reviewed here. What authors William Darby and Jack DuBois attempt to do is provide detailed analyses of the careers, assignments and scoring styles of the major figures in American film scoring. In setting their aims towards such a lofty goal, the result is one of the best written, highest quality books in the field ever to grace the shelves.

Steiner, Newman, Waxman, Korngold, Friedhofer, Tiomkin, Victor Young, Rózsa, Herrmann, Bernstein, North, Mancini, Goldsmith and Williams are the ones chosen for analysis, although many others are discussed in intervening chapters. Plus, there is a chapter on the efforts of foreign composers. The examination of each composer and his work on specific scores is balanced and well thought out, with each composer's merits and faults reviewed. Musical excerpts are provided for examples and a filmography of each composer is provided.

An appendix listing Academy Award winners and nominees is provided; also included is an extensive bibliography of reference works (both general accounts and accounts on specific composers), listing books, articles and liner notes, along with choice but fair commentary/evaluation of general works about the field. A welcome (but expensive!) addition to anyone's personal library.

Though literature on movie music may seem sparse, and overall it really is, a number of books on the subject do exist. A list of some of them can be found in *The Soundtrack Club Handbook*, write to the address on page one if you don't have a free copy. Many of these books can be ordered from the Samuel French Theater and Film Bookshop, 7623 Sunset Blvd, Hollywood CA 90046, phone: 213-876-0570.

RE-RECORDING CLASSIC FILM MUSIC: KOCH INTERNATIONAL & CONDUCTOR JAMES SEDARES

Article by BILL WHITAKER; Photos by AL COHEN

Although symphony orchestras and the conductors in charge of them have given short shrift to serious film scores for too many years, that trend may be changing if James Sedares is any indication. The young American conductor's recent recording work for Koch International Classics involves major works by major film composers, including Bernard Herrmann, Miklós Rózsa, and Elmer Bernstein. He even admits a passion to someday tackle one of Erich Wolfgang Korngold's classic film scores. For the moment, though, he has plenty on his philharmonic plate, including recording Elmer Bernstein's entire *Magnificent Seven* score (1960) with the Phoenix Symphony Orchestra. That in itself is a magnificent undertaking, considering the music has been lost for years and had to be painstakingly reconstructed.

If you have any doubts about Sedares' passion for film music, consider this telling incident: During an interview this past autumn, Sedares, 35, admitted being utterly envious he didn't get to record Franz Waxman's goose-pimply, romp-of-a-score to *The Bride of Frankenstein* (1935), just then being issued by Silva Screen. However, he just as gallantly noted that conductor Kenneth Alwyn was in charge of the music, and that it would no doubt be a fine performance.

Think this guy has film music in his blood? With Sedares it certainly isn't anything new. Growing up in Chicago, he was, he admits, a "sickly kid," often confined to the house. "And, of course, Chicago in those days, aside from game shows, showed a lot of old movies on TV, and I got to know so much of that music through those movies." That meant regular doses of Waxman, Steiner, Tiomkin, and Skinner. Most of all, though, he remembers being impressed with Erich Wolfgang Korngold's music. "The most memorable was *The Sea Hawk*. You know, Korngold won the Academy Award for *Robin Hood*, but I really think his music to *The Sea Hawk* was best. It has great sweep and passion, and it was so well-crafted."

Sedares' interest in film music continued through his studies in piano and violin as a youth, then on through Webster University and Washington University, during which he served a conducting apprenticeship with the St. Louis Symphony. From 1979 to 1986, he held several conducting titles with the San Antonio Symphony before finally becoming resident conductor of the Phoenix Symphony in 1986. He was appointed music director of the same in 1989. Throughout, he admits, he's found symphony orchestras divided about film music.

"Well, actually, boards of directors like that kind of stuff, especially for pops concerts. The only problem comes when you want to do a night of *The Sea Hawk* or *Robin Hood*. More often than not, they're looking for something like the music to *Rocky*. But, obviously, the music from vintage films is far more satisfying." As for members of, say, the Phoenix Symphony, "they view themselves as recording all the works of Strauss or Mahler or Bruckner, but my feeling is if we issued a set of nine Beethoven symphonies, we'd probably play them very well. But I have to wonder, who would care?" In easy conversation, the conductor quickly proves he knows his film music—any American conductor who even knows who Charles Previn is just has to know a little more than usual about film music from Hollywood's golden era. While Sedares feels much of the great film music disappeared during the '60s and early '70s—the years until *Star Wars* reversed the trend—he's quick to mention great scores of even that period such as Maurice Jarre's *Lawrence of Arabia*, Rota's *Godfather*, and Elmer Bernstein's work for such westerns as *The Sons of Katie Elder*.

Thus far, Sedares' work related to film music has produced two successful albums. One was a best-selling album done with the Phoenix Symphony devoted to Bernard Herrmann's sole symphony, penned in 1941—about the same time as his wit-filled scores to *Citizen Kane* and *The Magnificent Ambersons* (Koch 3 7135-2). The other album, issued during the summer of 1993, involved several rousing concert works by veteran film composer Miklós Rózsa, all performed by the conductor with the New Zealand Symphony (Koch 3 7191-2). The latter performances were so full-blooded and idiomatic of Rózsa's musical language as to prompt the often critical composer, now in his late '80s, to eagerly submit to Sedares for subsequent recording a full-scale, unperformed symphony from the composer's student days in Leipzig. Alas, the 37 minute, three movement symphony lacks its original scherzo—no one knows where it is—but music scholar Christopher Palmer, working with the composer, helped put into working order the rest of the work. "It's got all the typical Rózsa elements, too," Sedares said, "including those Hungarian rhythms and all the sweep." The recording of the Rózsa symphony, done with yet other Rózsa concert works, was made last May, and should be out in early 1994.



Top: Conductor James Sedares, Producer Michael Fine, and Assistant Producer Tamra Saylor Fine in the control room.

Above: James Sedares and the Phoenix Symphony assemble for the recording of *The Magnificent Seven*, November 20, 1993

Due next summer, meanwhile, is more Bernard Herrmann. Besides the suite to *The Devil and Daniel Webster* (1941)—amazingly the only score by Herrmann to win the Academy Award—Sedares has recorded the rollicking *Currier and Ives* Suite, the moving World War II dirge *For the Fallen* (a powerful rival to Barber's *Adagio for Strings* if there ever was one), and a "lonely" tone poem, *Silent Noon*. He thinks all these works could have an even broader life in America's concert halls if only listeners could better separate themselves from the notion that "this is simply the guy who wrote *Psycho* or *North by Northwest*." The performances were again made with the New Zealand Symphony, a group the conductor frequently records with for Koch when not in Phoenix.

Just as exciting is Sedares' recording of the *Magnificent Seven* score (55 minutes) by Elmer Bernstein. "I've never met him," Sedares said shortly before recording sessions with the Phoenix Symphony, "but I've corresponded with him through the symphony. He's been wanting to do this for a long time. It seems the parts have been lost through a flood or fire or something like that, so they've had to be reconstructed by Christopher Palmer, under the composer's guidance, from the film itself." [According to John Waxman, Palmer also had the piano/conductor's score to work from. -LK] The album will also include 8 minutes from Bernstein's score to *The Hallelujah Trail*.

While another album scheduled for production—featuring other western film suites including Victor Young's music to *Shane* and Jerry Goldsmith's classic *Lonely Are the Brave*—has been, alas, put on hold, still in the works is an album of piano concerti composed by veteran film composers for use in movies, including Herrmann's *Hangover Square*, Rózsa's *Spellbound*, and Waxman's *The Paradine Case*.

Just where the future will take James Sedares as far as his film music work goes, even the conductor isn't sure. Credit for his work so far must also be given to Koch International producer Michael Fine who, as Sedares says, is dedicated to economically viable projects related to film music and who "just happened to find a kindred spirit in me." Sedares' busy recording schedule also includes plenty of non-film related work, including a few albums totally devoted to American composer Norman Dello Joio (who did compose the popular TV score *Air Power*, itself re-recorded in stunning fashion recently for Koch International, by David Amos and the Krakow Philharmonic). "I have no idea what I'll be doing in the future," Sedares said, "though I'll look at every project that comes along."



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RATINGS:

- 1: Absolutely Unredeemable
- 2: Below Average, Poor
- 3: Average, Good
- 4: Excellent
- 5: Classic, Absolutely Flawless

My Life • JOHN BARRY. Epic Soundtrax CD (EK 57683). 16 tracks - 35:44
• *My Life*, the story of a man's coming to terms with his death and the video journal he prepares for his soon-to-be-born child before he dies, is the type of film that Georges Delerue used to crank out scores for regularly. It is surprising actually that writer Bruce Joel Rubin (*Brainstorm*, *Ghost*, *Jacob's Ladder*) chose John Barry to score his directorial debut when Maurice Jarre might have been the obvious choice due to prior associations. It is quite possible Barry's own recent illness, which I've heard included a near death experience [listening to *An Ambush of Ghosts* -LK] was a reason he scored this film and we're in luck since he has contributed another fine score. *My Life* features Barry's typically romantic, gentle scoring which has been in evidence in his recent scores for *Chaplin* and *Indecent Proposal*. This score, while not breaking any new ground, proves an appropriate background for the film's drama as well as its humor. Sombre string writing alternating with lush romantic cues are the norm here. Barry does get to write a circus motif (which relates to the main character's childhood dream), one or two serious cues, and a playful track for a toy store shopping spree sequence that features a jazz-like piano solo played by Mike Lang. While some of the material here brings elements of other Barry scores to mind (such as *Mary*, *Queen of Scots* and *The Golden Seal*), being a John Barry fan, I wouldn't pass it up. **3** -James Carrocino

Europe Goes to Hollywood • VARIOUS; JOHN SCOTT/RPO POPS. Denon CD (CO-75470). 13 tracks - 58:42 • Here's a great sampler of music by some of Hollywood's greatest film composers: Erich Wolfgang Korngold (*The Adventures of Robin Hood*), Dimitri Tiomkin (*The Alamo*), Max Steiner (*Casablanca* and *Gone with the Wind*), Miklós Rózsa (*Ben-Hur*), Franz Waxman (*Rebecca*), and Bernard Herrmann (*Citizen Kane*). Each suite has been lovingly recreated by the Royal Philharmonic Pops, who appear to be striving to rival the Boston and Cincinnati Pops in the recreation of popular film music. Unlike the others, however, the RPO has been using guest conductors like Henry Mancini and Elmer Bernstein, who have also recorded their own material. Here, John Scott takes the baton to guide them and his knowledge of these early scores is well known, having done masterful work recreating the score to Korngold's *Anthony Adverse* (Varèse Sarabande VSD-5285). The oddity on this album is the inclusion of Nino Rota's "Love Theme" from *The Godfather*, more of a contemporary piece of film music. It seems out of place with the other works and breaks the mood. A management decision, no doubt. However, this is a good way to experience the music created by those who defined film scores in the earliest days of sound cinema and the Golden Age. If you've never purchased a classic score, this is a good place to start. **4** -David Hirsch

The Age of Innocence • ELMER BERNSTEIN. Epic Soundtrax CD (EK 57451). 29 tracks - 64:40 • It's about time Martin Scorsese employed a composer for his films. After reworking Bernard Herrmann's classic score for *Cape Fear*, Elmer Bernstein has again teamed up with Scorsese for *The Age of Innocence*. Set in the late 1800's, this story of social mores and repression features a sumptuous tale of love and loss which is beautifully accentuated by Bernstein's score. Since declining to score comedies several years ago, Bernstein has been contributing wonderful dramatic work and this is without a doubt one of his best. Grand on scale, yet delicate at times, *The Age of Innocence* showcases Bernstein's gift for melody and nuance as the music speaks for the film's characters, their feelings and their desires. The film features a rare opportunity for Bernstein to write the type of grand score one doesn't hear much anymore, the type of score he did so magnificently back in the '50s and '60s such as *The Miracle*, *Summer and Smoke*, and *From the Terrace*. The CD also includes several source pieces by Strauss for a spectacular waltz sequence and an excerpt from Gounod's *Faust* for the film's opening opera scene. (Be thankful the Enya track which was stupidly placed briefly in the film was not included here; it's on a separate single from Reprise.) **4** -James Carrocino

Robocop 3 • BASIL POLEDOURIS. Varèse Sarabande CD (VSD-5416). 9 tracks - 28:33 • Am I glad I didn't jump at the chance to pick up this one when the \$30 Japanese import (SLCS-7193, with much better packaging) came out last summer. I will grab any Poledouris album that comes out, and I really didn't mind \$35 for the 55 minute *Wind* import, but at a dollar a minute it was better to wait for this domestic Varèse release. As sequel scores go, Poledouris, of course, utilizes many of his original *Robocop* themes, adding a nice familiar touch among the new material for the Resistance and Robo's new combatant, Otomo. Less electronics are used here for Robo's theme, Poledouris opting instead for acoustic percussion as he felt that Robo was more at peace with his new soul. Instead, Otomo gets the more mechanical motifs, with some wild Michael Boddicker synth effects to boot. Like *The Hunt for Red October*, the album is sequenced as a concert work with several tracks butted together to create suites. This makes the album pass by all too quickly, though on the plus side it never bogs down. The sound quality is far superior to the first score (which was plagued by studio noise) but like *Red October* and *Robocop*, there's no big finish. The theme for Robo is even shorter this time around. Maybe it's time for a concert Robosuite? **3 1/2** -David Hirsch

An article on Basil Poledouris by David Hirsch appears in Starlog #196 (Nov. '93). I hate to add to the short vs. long debate, but this CD really is too short—Poledouris recorded end credits music this time around, and it would have been great to get an extended version of the Robo action theme on disc. Too bad Varèse could only afford 30 minutes in re-use fees to the Robounion, since the movie ain't exactly Schindler's List. -LK

Caboblanco (1980) • JERRY GOLDSMITH. Prometheus CD (PCD 127). 12 tracks - 39:38 • Sometimes, Goldsmith is right—there can be too many albums of his music out there. It's not that this disc is dull like *Dennis the Menace*, but did we need another just-average Goldsmith score from the film that critic Leonard Maltin called a "murky rip-off of *Casablanca*"? Scored around the same time as *Star Trek: The Motion Picture*, *Alien*, and *The Great Train Robbery*, *Caboblanco* is somewhat simplistic in its approach (Goldsmith's idea of a vacation?) and limited in its various thematic motifs. No electronics or masterful orchestrations here. The Spanish flavored "Main Title" strikes me as something suited for the concert hall (or an anthology album). That and the rest of the score is very much in Goldsmith's '70s style. Ray Mercer's "The Very Thought of You," used again recently in *Forever Young*, is repeated in three variations on the album. Mrs. Goldsmith, Carol Heather (*The Omen*'s "The Piper Dreams") penned the lyrics and sings "Heaven Knows"—is it me or is this track louder than the rest of the album? Paul Andrew MacLean provides a detailed track breakdown, saving you from having to watch the film (unless you're a real Charles Bronson fan). **3** -David Hirsch

Also new from Prometheus are *Land Raiders* by Bruno Nicolai and Miklós Rózsa Vol. 2: *Dead Men Don't Wear Plaid*. I have to admit that after everyone groaned about *Caboblanco* being a relatively weak Goldsmith score, this CD was a pleasant surprise. The use of "The Very Thought of You" as a love theme does render *Caboblanco* somewhat half-a-score, but the Spanish music is very enjoyable, as are some of the action tracks. If you like '70s Goldsmith, here's some more of it, with plenty of bite. -LK

ANDY REVIEWS MORE NEW CDS

As you clean the remains of chestnuts out of your fireplace and put away the mistletoe for another year, now would be a good time to catch up on some of the bigger holiday soundtrack releases that recently started appearing at your local stores.

It's taken a while, but someone has finally released a box set of JOHN WILLIAMS' classic scores for the *Star Wars* trilogy, complete with new music! **Star Wars Trilogy: The Original Soundtrack Anthology** (4CDs, Fox 07822-11012-2) contains some powerful new musical material, making it a purchase that both non-soundtrack buyers and album purists will want to look into. *Star Wars* (16 tracks - 74:07) presents the original double album set on a single CD for the first time, while *The Empire Strikes Back* (19 tracks - 75:19) premieres the complete double album in the digital format. Although both discs contain some new additions and alterations to the material on the original albums, the bulk of the unreleased material can be found on the third and fourth discs in the set. *Return of the Jedi* (19 tracks - 73:47) contains some 30 minutes of unreleased material, bringing the final score in the trilogy to double album length for the first time. ("The Death of Yoda" and "Darth Vader's Death" particularly stand out among the new tracks.) The fourth disc (21 tracks - 75:01) is made of unreleased cues (including the second "Cantina Band" song from *Star Wars*), alternate takes (including one for the *Star Wars* "Main Title"), and some previously released music (like "Lapti Nek" from *Jedi*). Bufts will be particularly interested in comparing a certain alternate cue, "The Return of the Jedi," with its counterpart from the film on disc three. (In addition, some original film versions of cues re-arranged for the respective albums are present as well, such as "Brother and Sister" and "The Ewok Battle.") As would be expected with a box set, Fox has done a lavish job on the packaging, with a picture on each CD (conceptual paintings on the first three discs and—a nice touch—John Williams himself on disc four) and a colorful booklet containing an essay by Nicholas Meyer (of *Star Trek* fame), track-by-track notes by our own Lukas Kendall (that also incorporate Williams' liner notes for the original *Star Wars* album), and a brief bio of the composer by Jon Burlingame. The booklet notes are generous, although I wish someone involved with the pictures could have given some new insight into the series and the music (i.e. John Williams himself). The sound quality is generally clearer and crisper than on the original Polygram CDs (a variety of sources were used)—aside from some glitches on *Star Wars* in particular, the sound is much warmer and superior in this new set. On the whole, this release comes highly recommended, and its price (\$54.95, although I've seen it as low as \$44 in certain stores) is a bargain for four discs with 70+ minutes of great music on each. Hopefully, there will be more box sets of sensational movie music in the near future! **5**

A major contender for this year's Oscars is Steven

Spielberg's **Schindler's List**, featuring a quietly powerful, evocative score by JOHN WILLIAMS (MCA-10969, 14 tracks - 64:38) that's easily the most subdued music Williams has ever composed for the director. Featuring violin solos by the great Itzhak Perlman, Williams has written a moving, somber piece that proves yet again that he is as adept at scoring strictly dramatic pictures as he is with out-of-the-world fantasy films. All of Perlman's violin solos, incidentally, were recorded with the Boston Symphony Orchestra, marking the first time that Williams has recorded a film soundtrack with the B.S.O. Having just completed his final season as conductor of the Boston Pops, it's great to see that Williams was finally able to collaborate with the B.S.O. on one of his original scores after unsuccessful previous attempts over the past decade. This is a very strong, potent soundtrack, expertly performed and beautifully written. **4 1/2**

Jane Campion's new film **The Piano** has received all sorts of praise from critics and audiences, already targeting it one of the films to beat (along with *Schindler's List*) in the upcoming Oscar race. With a title like that, you would have to figure that music plays a major role in the film, so it's no surprise that folks have been buzzing about MICHAEL NYMAN'S hauntingly beautiful score (Virgin 88274-2, 19 tracks - 57:26). Nyman balances a full orchestral score (performed by the Munich Philharmonic Orchestra) with poignant, lyrical piano solos, the type of music that sticks with you long after the stereo has been turned off. (In fact, the piano solos are so strong thematically that the orchestral material pales in comparison.) With the acclaim the film has received, it's a good bet that Nyman could also be rewarded with a nomination for Best Original Score as Oscar time draws near. **3 1/2**

RANDY EDELMAN'S **Beethoven's 2nd** (Columbia CK 57809, 17 tracks - 42:14) is the composer's cute follow-up effort to his charming score for the original Charles Grodin dog comedy. If anything, this score boasts even more thematic material than its predecessor, with Edelman introducing several new themes for the title hound, his girlfriend and their offspring. Edelman brings all of the various comedic (and dramatic) elements in the film together into a cohesive whole, making for a fun album that also contains the lovely James Ingram/Dolly Parton duet, "The Day I Fall in Love" (written by Carole Bayer Sager, Cliff Magness and Ingram, produced by movie song maestro David Foster). **3 1/2**

LENNIE NIEHAUS wrote a great score for Clint Eastwood's *Unforgiven* last year, so it's no surprise that the composer collaborated again with Eastwood on his outstanding new film **A Perfect World** (Reprise 9 45516-2, 13 tracks - 34:27). The album is made up of various songs and some 8 minutes of Niehaus material which, like its *Unforgiven* predecessor, incorporates a theme written by Eastwood himself. As song albums go, this one's terrific, capturing the mood of the film

and the atmosphere of the period with a range of mostly country-related tracks (including two new cuts by Chris Isaak). Niehaus did a very subtle job providing dramatic underscoring for the film, and his most noticeable musical contribution to the picture (an excellent medley of the film's themes heard over the end credits) is thankfully presented on the album. **3**

MICHAEL KAMEN'S **The Three Musketeers** (Hollywood HR-61581-2, 10 tracks - 42:46) is easily one of 1993's most entertaining soundtracks. Rousing, exciting, lyrical and melodic, Kamen has outdone himself with one of his finest scores yet, performed with plenty of gusto by the Greater Los Angeles All-Star Orchestra and full chorus. Although the score makes for a terrific album (coupled with the Rod Stewart/Sting/Bryan Adams song "All for Love," written by Kamen with *Prices of Thieves* collaborator Robert John "Mutt" Lange), it could have been even better—the film contains wall-to-wall music, and another 10 or 15 minutes would have made this a sterling album all around. Still, the material present makes for a rousing success. **4**

Milan's new compilation **Original Music from the Films of François Truffaut** (Milan 35658-2, 12 tracks - 29:07) seems to be targeted directly at devotees of the late French director. Scores from Truffaut's five "Antoine Doinel" films are each (briefly) represented here: *The 400 Blows* by Jean Constant, *Love at Twenty* and *Love on the Run* by Georges Delerue, and *Stolen Kisses* and *Bed and Board* by Antoine Duhamel. From a musical standpoint, it's hard to gauge any of the material on the album due to its length, which is why it will appeal strictly to the director's fans. Milan's packaging is excellent, with François Guérif's well-informed notes pointing out, among other things, that Truffaut used music sparingly in his films (hence one of the reasons for this album's scant running time). The sound quality is below average, and a disclaimer states that many of the original tapes had disappeared, and a variety of sources (including tape copies and an LP) were used for the album. This may not make any difference to the general consumer anyway, as the album's brevity limits its audience appeal. **2**

Finally, fans of the *Sleepless in Seattle* soundtrack will want to check out **As Time Goes By: The Best of Jimmy Durante** (Warner Bros. 9 45456-2, 12 tracks - 33:57), which showcases 12 Durante classics, including two songs prominently featured in the film ("As Time Goes By" and "Make Someone Happy"). Although those two songs are also on the best-selling soundtrack album, if you're a fan of Durante, and of the other vintage love songs found in the movie, you won't be disappointed with this Warner Archives release, nicely presented in full stereo with clean digital mastering. Durante's songs, like the man himself, are indeed timeless. **3 1/2**

Next Month: Reader reviews of the CDs of 1993!

LUKAS REVIEWS LOTS 'N' LOTS OF NEW CDs

Holy too many CDs, Batman! In all the three years I have done FSM, I cannot remember there being more CD releases than there have been in the past few months. This is by no means a bad thing, but perhaps another case of wanting being better than having. The truth is, how could anyone afford to buy all of these? And, who would want to? After spending \$50 on the new *Star Wars* 4CD box set from Fox, and then \$35 on *Blade Runner* (see page 2), maybe another \$15 on *Schindler's List*, how many people are really going to want to buy *Bandolero!* again, or take a chance on *Demolition Man* and *Batman: Mask of the Phantasm*? (Also, keep in mind that there are a number of new CDs not being reviewed this month, like another batch of CAM Soundtrack Encyclopedia titles, some newly recorded compilations of questionable quality from edel and Silva Screen, yet more Varese releases like *Addams Family Values*, new Horner titles like *We're Back*, and new scores like the acclaimed Kitaro/Randy Miller collaboration *Heaven and Earth*. These will hopefully be covered in future issues. Oh, that's another thing. While I love getting review CDs, I don't love reviewing two dozen CDs and eating up three pages of FSM. If you are at all interested in joining the FSM review brigade, please write in. Call me at 413-542-3353 so we can work out CDs for you to review that won't be contributed to anyone else. This way the most CDs get covered.)

Has supply eclipsed demand? Perhaps, but at best this means there's something out for everyone. It's finding the something for you which is the challenge, and I hope these review pages are useful for that purpose. I am even reinstating the number ratings to help people, but keep in mind my taste is not necessarily yours. (The ratings are of the albums, not the scores as they are in the films. This isn't fair to the composers, I know, but am I really expected to see all these lousy movies?) For what it's worth, the discs I have played the most in the past months have been *Batman: Mask of the Phantasm*, *Demolition Man* (two scores where the temp track was not a factor on the composer, by the way), *Thunder on the Border Line*, and CDs which I am not writing up here such as *Star Wars*, *The Day the Earth Stood Still*, *The Robe*, and *Outland/Capricorn One*. Other discs I have been very happy with are *Sea Power*, *Carlito's Way*, *Fear Is the Key*, and *The Outlaw Josey Wales*. But, this is just me. I still don't have new CDs like *Age of Innocence*, *Schindler's List*, and *The Piano*. Happy hunting, folks—if you can't find what you want locally, try the soundtrack specialty dealers mentioned on page 2 (Footlight, STAR, Intrada, Screen Archives, etc.). Here goes:

One of the biggest orchestral scores of the holiday season is **Batman: Mask of the Phantasm** (Reprise 9 45484-2, 11 tracks - 34:50), the animated movie score by SHIRLEY WALKER. Here, Walker treads the ground previously (and thoroughly) trodden by Danny Elfman, providing more cohesive orchestral acrobatics than Elfman's runaway mickey mousings. (Interestingly, comparing Walker's Bat-outings with Elfman's, it is Elfman's music which seems more attuned for animation with all its helter-skeltering.) Here, Walker imports several of her themes from the popular afternoon cartoon series for which she has acted as head composer/music director, but gets to record her dark, operatic vision with 104 pieces and a gigantic choir. Make no mistake, this is a gigantic orchestral score, with judicious use of theremin-esque electronics performed by Hans Zimmer. Unlike the TV series, the Elfman *Batman* theme does not make an appearance, and there's no ripe-for-McDonald's-aids substitute. However, close listenings lets one appreciate just how much is going on here and how the various themes for *Batman*, the love interest, the Phantasm, and the Joker interact. (Yes, there's only 30 minutes of Walker on the album, but it's only a 50 minute score to a 70 minute movie. Walker has structured the album to focus on the dark, operatic Phantasm music rather than the comical Joker cues.) Since no major label album is complete without a totally inappropriate song, Tia Carrere does the honors here with "I Never Even Told You." Overall, this is an exciting score which I look forward to hearing in the movie. That guy from *Entertainment Weekly* who complains about John Williams being too loud may be put off by Walker's impressive display of orchestral gymnastics, but soundtrack collectors should eat it up. 4

New in Intrada's series of RICHARD BAND discs is **The House on Sorority Row/The Alchemist** (Intrada MAF 7046D, 20 tracks - 57:33), two very similar scores in that they are orchestral, from a period early in Band's career (1982 and 1985), and have lovely main themes bookending more intense and dissonant scare tracks. As much respect as I have for Band, who has logged more functional low budget horror film score hours than perhaps anybody else, I really don't like his electronic work; fortunately, these early scores are fully orchestral, the former done with the London Philharmonic, no less. (I don't know what the films are, but does it matter? *The House on Sorority Row* goes first to facilitate a scantily-clad sorority sister on the cover.) I have little doubt these scores work well in the films, but when the music's purpose is to enhance B-movie fright with orchestral shock tricks or an occasional, twisted theme, it can only be so engrossing on disc between the terror-free beginning and end. So, with all the classic CDs now being released, I can't see many people buying a disc like this, but the main themes to both films are very beautiful, and as bound to the genre as most of the remaining tracks are, they contain more development and orchestral variety than one might expect. Liner notes are by *House* director Mark Rosman. 3

Also from Intrada is **The Ballad of Little Jo** (DAVID MANSFIELD, MAF 7053D, 25 tracks - 45:50) which boasts the always-ominous credit, "Composed and Performed by..."; in this case, however, it is not referring to a synth score, but a small ensemble folk one where evidently Mansfield performed all the instruments—acoustic guitar, violin, etc. It's an intimate score for the new revisionist western, drawing heavily on American and Irish folk music to produce a rich tapestry of melodies. It doesn't call up much of a filmic context (not that I've seen the film, but it seems very loosely married to the visuals), but it's beautifully crafted, and makes for pleasant listening. For those in search of "small scores," this could be a wonderful new find, as well as an introduction to instrumental folk music. (There is one vocal at the end of the disc.) Again, with all the great stuff out nowadays I can't imagine the average soundtrack collector buying this in lieu of *Capricorn One*, for example, but it's an engrossing and enjoyable disc, albeit one with a fairly uniform style and tone. Packaging is slim, but with notes by Mansfield. 3

Bandolero! (VJF 5003D, 10 tracks - 27:52) is the latest entry in Intrada's new limited edition series, i.e. discs of which they'll only sell a limited number of copies anyway, so why not jack up the price and make it a limited edition? This is a fine, 1968 JERRY G OLD-SMITH western score, a second cousin of sorts to *Hour of the Gun* and *Rio Conchos*. Previous CDs were taken off of LPs, but this one's off of the stereo masters, so it sounds great. (This means that Goldsmith junkies who already bought this on CD have to moan and groan and then buy it again anyway.) Packaging is slim but Doug Fake's notes (on a first name basis with the composer) are useful, detailing the dark, ambiguous nature of the film and commenting briefly on the tracks. I continue to be awed at Goldsmith's work of the '60s and '70s, and will dare to point out in print what many of the older generation say under their breath: until Goldsmith hit synthesizers in the '80s, he rarely if ever went wrong. This score, while nothing extraordinary, is a fine work where Goldsmith does what he has always done best—create a small amount of right-on thematic material and use it to cover the entire film in a variety of ingenious and interactive ways. Also featuring some Mexican overtones and exotic percussion, this example of '60s Goldsmith effortlessly contains that in which '90s Goldsmith seems least interested: substance. 3 1/2

Speaking of '60s JERRY GOLDSMITH, **Lilies of the Field** (Tsunami TSU 0101, 11 tracks [15 listed] - 32:41) is the first in an annoying series of bootleg CDs starting up from some yet-to-be-identified crooks in Germany. The 1963 film stars Sidney Poitier as a handyman who helps some nuns build a chapel; Goldsmith's score is a charming theme-and-variations effort based on Jester Hairston's "Amen" song (an African American spiritual which Hairston copyrighted in 1957; he performs it here with the nuns—holy sister act, Batman!—in two of the tracks, but it's basically the same song twice). Harmonica is featured with a

touching blend of sensitive Americana; it reminds me a lot of *The Flim-Flam Man*, included on last year's SPFM Goldsmith Tribute disc, in that respect. Warning: This is lifted right off an LP. It's in stereo, and not as obviously ripped off a record as *Return of the Seven* (see below), but there's all kinds of crap in the background. You've been warned. Packaging is just about non-existent; also, the track listing on the inlay card does not correspond with the number of tracks on the disc. A pretty incompetent bootleg, but one of a score just good enough that Goldsmith junkies might want to get it while it's around. 2

Regarding **Return of the Seven** (ELMER BERNSTEIN, Tsunami TSU 0102, 12 tracks - 33:35), that was Tsunami's second victim. The CD is also titled "The Magnificent Seven"—take note, this is not the score for the original 1960 film per se, which was never released, it's the score for the 1966 sequel, which was re-recorded for a United Artists LP. However, it's basically the same score as the first film (for, I gather, basically the same movie), and it's undeniably great stuff, Bernstein's most famous western music. However, you'd think if people were going to go to the trouble of pirating this off an LP, they could at least get a good copy—the sound here sucks big time. Nothing like a nice tick and pop in the middle of a quiet moment, you know? As with *Lilies*, some parts are worse than others, but unlike *Lilies*, a fairly quiet score, the loud parts of this get muddy, and there's background fuzz all the time. There's also one track where there was some shmooz on the record that you can hear go around and around. Booklet has some half-assed notes in German and English. Avoid this one, and wait for Koch's re-recording of the score to the first film (see p. 10). 1 1/2

The Hallelujah Trail (Tsunami TSU 0103, 12 tracks - 34:43), however, stands out as the only Tsunami disc so far to be worth getting—the content is the same as the old United Artists record, but the CD is from tape sources, so the sound is good. This is another ELMER BERNSTEIN western score, for the 1965 John Sturges film about stopping a shipment of booze or some such nonsense. As expected, there's some classic Bernstein here, but there are also five choral tracks with inane lyrics by Ernie Sheldon, plus two chase tracks "adapted" by Fred Steiner with clichéd Indian music. Overall, this is an album which straddles the horse of banality (I'm told the film recording is bigger and better), but the sound quality is very good, so if you're interested, pick it up—the upcoming Koch *Magnificent Seven* album will only have 8 minutes from this. Booklet features the album notes by director Sturges and Bernstein. 3

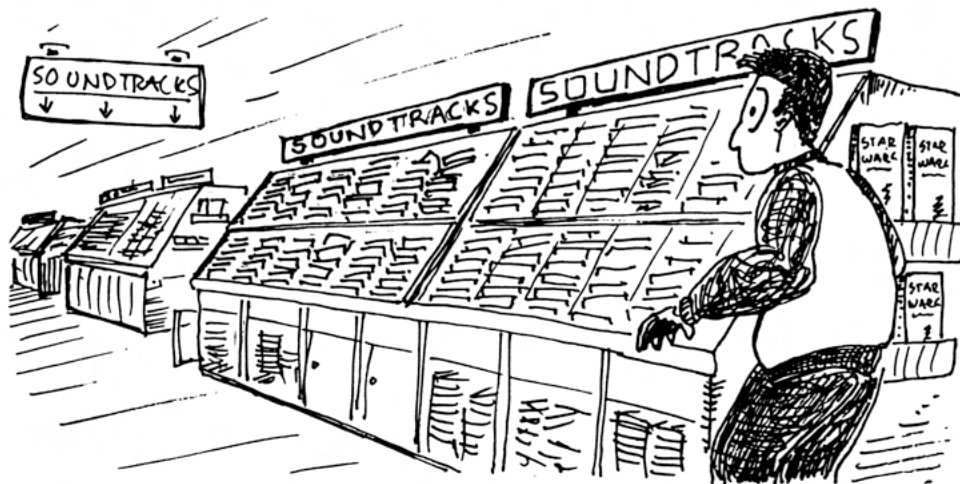
Rounding out Tsunami's initial reign of terror is **James Dean** (TSU 0201, 16 tracks - 53:20) with music from *Giant* (1956) by DIMITRI TIOMKIN and *East of Eden* (1955) and *Rebel Without a Cause* (1955) by LEONARD ROSENMAN. *Giant* is represented by seven cuts lifted off of the 12 track Capitol CD from some years back, the Tiomkin album re-recording of the score. Sound here is pretty bad, but I'm told that's a result of the recording never sounding too good to begin with. (The first note has been clipped on the first track—morons!) *Eden* and *Rebel* are lifted off of the Japanese CD of the old Ray Heindorf conducted Columbia album, five and four tracks, respectively. The sound on *Rebel* is fairly clean, but *Eden* is full of ambient noise, drop-outs and skips. Again, this is probably due to the age of the recordings, but I doubt Tsunami helped the matter. Booklet features liner notes in German. These are classic scores, especially the Rosenman tracks to which I'm very partial—the composer seems to have changed little between these scores and *Robocop 2*, but along with colleagues like North and Bernstein he changed the very complexion of film music. Especially innovative was the atonal work in *Eden*, all the more reason the sound here is disappointing. (There is a re-recording of the entire *Eden* and *Rebel* scores imminent from edel Germany, but from what I hear, Rosenman is disowning it.) In any case, Tsunami's next victims are Bernstein's *Sons of Katie Elder* and *Hawaii*, though these are reported to sound good too, i.e. off of tape sources like *Hallelujah Trail*. If anyone wants to order these, they are filtering into the U.S. at mail order dealers like Screen Archives, see p. 2. James Dean: 2

And now for the latest from film music's most prolific releasers, Varèse Sarabande. First up is **The Saint of Fort Washington** (VSD-5444, 8 tracks - 30:08) by one of the most prolific composers to hit it big in the '90s, JAMES NEWTON HOWARD. I don't know what this movie is, except it looks like one of those stupid boy-befriends-homeless-guy movies, with Danny Glover the homeless guy. (He appears in the two black and white photos Varèse calls a booklet with multiple layers of clothes and a salt-and-pepper beard.) This is yet another CD that collectors will probably pass up so they can buy *Star Wars*, *Blade Runner*, and *Schindler's List*, and I can't say I blame them. However, it is an affecting, mellow mix of likable orchestra/synth work from the very capable Howard, with the use of keyboards I prefer—the light, contemporary rhythmic touch that Thomas Newman pulls off. Not being familiar with Howard's larger body of work I don't know how much of this is typical Howard, but it's very listenable, with a tender, urban feeling created by the contemporary rhythm section and trumpet. (This didn't make much of an impression on me at first, but I think I fell asleep listening to it once, and then when I woke up I really liked it.) 3

Ever since being blown away by his dark and complex score to *Alien*², I have anxiously awaited ELLIOT GOLDENTHAL'S future projects, the first being **Demolition Man** (Varèse Sarabande VSD-5447, 16 tracks - 30:03). Here's a case where I say thank god for Varèse—this is another 30 minute job with two black and white photos in the booklet and no artwork on the cover (the movie poster was appropriated for the Sting album—beware), but at least there's an album. *Demolition Man*, the futuristic Stallone vs. Snipes action-spoof which was actually entertaining, once you realized how much it sucked, had one of the worst sound mixes of the year, with Goldenthal's dense score all but inaudible. On disc, however, the score stands out as a powerful, varied work that takes the film's sci-fi concepts seriously. There's a uniquely Goldenthal variation of the Dies Irae for 1996 Los Angeles, some fast-paced, sequence-heavy action cues (like "Obligatory Car Chase"—dig these track titles!), some chilling (excuse the pun) electronic cues for the cryogenic sequences, a new age spoof to represent the castrated, idyllic "San Angeles" of the future, a love theme for Sly and his babe, and orchestral cues like "Machine Waltz." Of all the composers working today in film, few seem to be trying to do something different—classically-trained New York composer Goldenthal is one of them, and hopefully even those who dislike his bizarre, complex orchestral/electronic style recognize that. This album is bound to rub some people the wrong way, but it's a refreshing change from the same-old we would have had if someone like Kamen scored this movie. I still prefer the dark choral work of *Alien*³ over this more mechanical look at the chases of the future, but it's a superb score that makes an intense (if brief) album. Goldenthal's next score is a change of pace effort for the Joan Chen film *Golden Gate*; an interview with him will appear in the next FSM. 4

Another scantily-packaged Varèse album that's great to have available is the PATRICK DOYLE orchestral score to **Carlito's Way** (VSD-5463, 11 tracks - 41:34), the new Brian De Palma film which featured, in a stretch, Al Pacino as a gangster. (Beware of the song album—the Varèse disc is the one without any cover art.) *Carlito's Way* finds Doyle in a more restrained mode from his *Needful Things* theatrics, though a no less effective one; the album basically alternates between a high strings elegy for Pacino and solid action music that starts softly earlier in the album and climaxes in "Grand Central," a great, ten minute chase track. Here, Doyle creates a pulsating piece of work out of shorter thematic building blocks in the best Herrmannesque tradition—a very exciting track even for those who haven't seen the film like me. Also thrown in are some jazz tracks, but "Grand Central" pretty much steals the show. Ex-actor and Kenneth Branagh trooper Doyle continues to provide a fresh voice to film music, and this is another fine installment. He writes the liner notes here, in tribute to De Palma. 3 1/2

Germany's Tarantula Records has three new releases out, apparently on the up-and-up. These should be filtering into the U.S. at the usual dives like Footlight Records, but if all else fails, contact Tarantula directly at Postfach 11 02 82, D-20402 Hamburg, Germany. First is a CD I've been playing a lot, **Thunder on the Border Line** (aka *Winnetou und Sein Freund Old Firehand*, aka *Massacre a la Frontiere*, 1966, FIC SP



10001, 31 tracks - 35:39) by German composer PETER THOMAS. I'm told this is one of the many German film adaptations of the '60s of Karl May's adventure novels, this one taking place in the ol' American West. The score is a large-scale, energetic romp with several strong themes, and it made for one of those rare finds, a disc that struck me as memorable the first time I played it, which doesn't happen very much. (As I'm sure is true for others, most scores you kind of have to work for before the themes become comfortable and recognizable.) The music is definitely not the Copland style western; it's more like the emotional style Goldsmith was so good at, with solid themes recurring in different variations. Also featured are some spaghetti western elements (i.e. guitar). Unfortunately, the cues are dumped onto disc pretty much as is, so many of the 31 tracks play for under a minute. It's a testament to the strength of the themes that such a design does not render the disc incomprehensible, although it does make it taper off. Tarantula's packaging is good, although the English notes are choppy, and you can see where the movie posters on the cover and booklet were folded. Anyway, this is by no means the greatest album of the century, but one that made for a very pleasant surprise, and I wonder what others think of it. 3 1/2

Kara Ben Nems Effendi (Tarantula FIC SP 10002, 13 tracks - 75:38), meanwhile, is renowned German composer MARTIN BÖTTCHER'S music for the 1972 TV series based on May's fictional travels. According to the notes, Böttcher scored many of the "Winnetou" Karl May films of which *Thunder on the Border Line* was but one installment; his music for the *Kara Ben Nems Effendi* series is done with a small group of instruments with something of a spaghetti western sound (lots of guitar). Appropriate to the Arabian setting of the series (judging by the photos in the booklet) there's ample use of exotic percussion, sometimes for inordinate lengths of time. A strong theme pervades the lengthy disc, which is drawn from 26 episodes of the series. Obviously, I'm not going to be able to appreciate this music as much as the Karl May/Martin Böttcher fans for which it was obviously designed—it's pretty long, lacks the large orchestral sweep of *Thunder on the Border Line*, and gets redundant. However, I've certainly had some favorites over the years which I've liked mainly because I loved the show when I was little (remember *Robotech*?) so I can imagine some people will be very happy to get this disc—it's nicely packaged by Tarantula. 2 1/2

Rounding up the new trio of Tarantula CDs is another PETER THOMAS score, **Steiner: The Iron Cross II** (US title: *Breakthrough*, FIC SP 10003, 17 tracks - 36:02), the 1978 German sequel to Peckinpah's *Cross of Iron*. This film was about the Germans fighting on the west front of World War II, with Richard Burton a German sergeant who saves the American Robert Mitchum. Thomas' score is an intimate one, bad news for me since I was expecting the exciting brass of *Thunder on the Border Line* which appears in only a few tracks here. Solo piano and harmonica are often featured instead to play the various "Friendship" melodies, with war elements surprisingly in the background to some of the schmaltz. There are also a handful of jazz, swing and Parisian-styled cues, source music, I presume. As with *Thunder on the Border Line*, the performance and recording are not always the best, and some pop elements like electric guitars are fea-

tured. Tarantula's packaging lacks liner notes this time around, with photos only in the booklet. Overall, however, a nice batch of Tarantula CDs; this one: 2 1/2

Third Mind Records, distributed by Roadrunner Records, has started up a soundtrack line with three low budget scores for low budget independent films. The first release is **An Ambush of Ghosts** (Third Mind's Eye TM 9038 2, 20 tracks - 69:20) by the new age/experimental group IN THE NURSERY (brothers Klive and Nigel Humberstone). To be frank, this is the kind of droning electronic score that makes most soundtrack fans hate synthesizers; it just goes nowhere very slowly. (The film is summarized in the booklet, but it doesn't make much sense—it's about someone going crazy or something.) In the film, I can imagine this score lending a sense of dour, existential awe, as new age music does, boring you into a new state of consciousness. Anyway, I'm sure this band and this kind of music has its following, probably a much larger one than the most popular orchestral soundtrack, but for the purposes of someone who likes *Capricorn One*, it's not of much interest. 1 1/2

Still in the same experimental/electronic style but a lot more varied is **Dracula Rising** (Third Mind's Eye TM 9031 2, 20 tracks - 44:33) for the new Roger Corman film by newcomer ED TOMNEY. *Battle Beyond the Stars* it ain't, though—this is a synthesizer drone based score with a bizarre mix of ethnic instrumentation and spoken word, achieving a twistedly operatic sound at times. This is still firmly in the domain of atmosphere and mood rather than movement and melody, so again I don't know how many FSM readers are really going to be into it. (If there's one thing that is certain, however, it's that what one person hates another loves, which is why I try to mention every CD I get.) Personally, I'm not real big on electronic music outside of its use by some composers such as C. Young, T. Newman, and Goldenthal, so forgive me if I don't play this too often. It really did have an impact on my mood; I'll let y'all know if I get nightmares. (Probably not, though—this kind of stuff really isn't my thing.) Nice packaging from Third Mind's Eye. 2

Last among Third Mind's first batch of CDs is a disc coupling DANIEL LICHT'S music for **Amityville 1993: A New Generation** with **Amityville 1992: It's About Time** (TM 9030 2, 18 tracks - 52:51). Licht is a composer I've been interested in since I heard his score for *Children of the Corn 2* on the late Bay Cities label, and in fact I suspect my positive review of that CD is the "critical acclaim" mentioned in the notes to this new disc. (Also good is *Children of the Night* on Bay Cities, now out-of-print since the label went under and worth looking into before it's gone.) *Amityville* is done very much in the Christopher Young horror style, as Licht is a protégé of Young of sorts, putting it a cut above the other Third Mind CDs mostly through abandoning those endless keyboard drones. Alas, *Amityville* sequel horror movies can only offer so much for Licht to work with, but he does set out some nice piano themes for both scores, and the atonal, atmospheric scare tracks contain some interesting orchestrations. *Amityville 1993* features the larger ensemble of the two scores and has a strong main theme; however, as is standard for these movies (see *House on Sorority Row*, above), this soon gives way to sparse, atonal horror music with the more pleasant themes sporadically intermixed. *Amityville 1992* is even more

claustrophobic, but not without a nice piano theme and a music box tune. (Music box tunes are always great for people going crazy in horror movies.) Overall, a sparse disc that lacks the exciting thematic work of *Children of the Corn 2* but should be of interest to fans of Christopher Young's horror work. As before, I look forward to Licht's future projects, and it's great to think that there's a label like Third Mind around to release his work. (Third Mind can be reached at 225 Lafayette St, Suite 407, New York NY 10012.) **3**

Anyone thinking of buying **"I'll Be Back": The Best of Schwarzenegger** (edel America EDS 5403-2, 20 tracks - 68:50) should be aware of one thing: the exterior packaging fails to mention: with two exceptions, these are not the original soundtracks, but synthesized re-creations. (A previous Varese compilation, "Arnold," contained previously released original tracks; this contains previously unreleased original tracks.) So, while snippets of unreleased scores like *Predator* and *Commando* can be found here, they aren't the real things; other films represented are *Conan I & II*, *Raw Deal*, *Kindergarten Cop*, *Red Sonja*, *The Running Man*, *Red Heat*, *Twins*, *Total Recall* and *Terminator 2*. To be fair, most of the re-creations, done by such talented musicians as Steven Scott Smalley, John Beal, Mark McKenzie, and Chuck Cirino, are far better than I expected (and much better than the ones on the previous European version of this disc, I'm told), but how can anyone really re-create "The Anvil of Crom" on keyboards? This isn't meant as a bash against edel America, either; most Schwarzenegger fans who buy this probably won't care or even know the difference. Anyway, there are two original soundtracks excerpted on the disc, Charles Fox's bubbly *Christmas in Connecticut*, and Brad Fiedel's *The Terminator*, the latter of which includes the previously unreleased "Main Title," "Terminator Arrival/Terminator Sits Up," and "You're Terminated!"—also on the plus side are David Hirsch's notes and Mark Banning's packaging. So, this is by no means a waste, but hopefully edel will realize that synth re-creations aren't the way to go for future discs. **2**

For those of us who were always faced with Full Moon's long score CDs and nicely tried to say that perhaps a compilation album would be best, our pleas have been heard. **Main Title Madness** (Moonstone 28096-3095-2, 17 tracks - 42:48) is a new compilation featuring the main themes to 17 of Full Moon's direct-to-video sci-fi/horror jobs, including the previously unreleased *Dollman* and *Seed People*. Nearly all of the tracks are synthesized, but that's fitting considering the nature of the films. (Incidentally, these are low budget horror scores—are they really supposed to sound good apart from the movies?) Around half the tracks are by veteran composer Richard Band, whose brother Charles runs the company; although I prefer Band's orchestral work to his synth stuff, he does lend a sense of competence and class to his tracks. (Band's *The Pit and the Pendulum* is orchestral, though a knock-off of *The Omen*; also orchestral, at least somewhat, is Pino Donaggio's one track, *Meridian*.) Band's *Doctor Mordrid* is pretty lively. The Aman Folk Orchestra's one track, *Subspecies*, features neat chorist work amidst the electronic menace, and new age artist David Arkenstone's three tracks, most notably the 5 minute *Robot Wars*, are also pretty good. A few of the tracks really do lay there like cadavers, like Tony Ripperetti's *Dollman* and David Bryan's *Netherworld*. Blue Oyster Cult's loud rock *Bad Channels* is kind of anomalous. Anyway, if you like this stuff, it's here. For a "Collector's Edition," however, the disc boasts a bland cover and merely cover shots of the full score CDs inside the booklet. **2**

Back in print from Label 'X' is **Cheyenne Autumn** (ALEX NORTH, 1964, LXCD 4, 21 tracks - 46:31) as part of the Cinema Maestro series (see FSM #38). Unlike the other Cinema Maestro discs, however, this is not re-packaged in that annoying cardboard "Digipak" but is presented in a regular jewel box, so as to facilitate Royal S. Brown's excellent 6 pages of track-by-track commentary. This is one of Alex North's great scores of the '60s, for John Ford's final western. I always think of North as having written advanced, complex music both harmonically and rhythmically, at least for this type of score—it doesn't always go where you expect, but always stays tightly-knit and powerful. This is no exception, a large-scale work of dissonant harmonies and intense, distinct orchestrations. Listeners who stumbled onto North for the first time with the recent Goldsmith recording of

2001 and liked it would do well to get this disc, as well as classics like *Spartacus* and no doubt a dozen others that North aficionados could name. There are a couple of rumors that go along with this CD, first that it is not a re-recording as the packaging suggests but the original film tracks (fine with me), and also that the center channel is missing (I can't tell). In any event, music like this is far more experimental and challenging than new age "artists" holding down drones and putting clanging things and voices on top. **3 1/2**

Another brilliant and sorely missed orchestral innovator was JERRY FIELDING (1922-1980), and following on the heels of their limited edition private pressing of *The Wild Bunch*, Screen Archives has released a spectacular stereo CD of **The Outlaw Josey Wales** (JFC-1, 38 tracks - 58:09). This 1976 Clint Eastwood western saw Fielding incorporate some Civil War tunes, as arranging was always one of his greatest strengths. (His arrangement of the Civil War song used in the main and end titles was ripped off by Homer for *Glory*.) As always, listening to Fielding is an enveloping experience, his complex use of meter and melody creating an atmosphere uniquely his, although some of the string writing in tracks like "The Initial Outrage" is very influenced by Polish composer Lutoslawski. Snare drums pervade the score, as does an eerie synthesizer which adds to the frequently dissonant harmonies; some sensitive Indian flavored music can be found in the disc's latter half as well. Unlike *The Wild Bunch*, where budget limitations prevented more than a tri-panel booklet, the same format is here graced with Nick Redman liner notes, and the sound is superb. Another great labor-of-love from Screen Archives from the unique film music voice of Jerry Fielding, and like the now out-of-print Bay Cities Fielding discs, this is a limited edition, so get it while you can. Contact Screen Archives at PO Box 34792, Washington DC 20043—this won't be in stores! **4**

Japan's great SLC label, which issues Varese albums with better packaging as well as their own limited edition CDs (*Bullitt*, *SpaceCamp*, etc.) has just issued two ROY BUDD scores on CD. Budd was a talented British composer/arranger who died last summer at the tragically young age of 46. (It's too bad so few record labels thought to issue his work while he was alive.) First up is **Fear Is the Key** (SLCS-5020, 10 tracks - 36:37), a 1972 British caper-thriller for which Budd provided a great pop-orchestra fusion rooted in the style of the time. Here, pop drums and bass guitar keep a groovin' beat while beeping up brass and string sections provide plenty of dramatic punch. Like so many of these scores, it's quite dated, but I think of it as listening to a piece of history. The 10 minute "Car Chase" cue makes me recall my ill-spent single digit years watching such TV crap as *Chips*; unfortunately, the producers of the original LP apparently thought we'd love to hear the sound effects of the cars on this track, too. This comes close to ruining things, but nothing could ruin those great sax solos, and fortunately the rest of the album is music-only. Some tracks present similarly stylish piano solos; others speak to the drama at hand with less-jazzy underscore and strong themes. Overall, another disc I enjoyed a great deal, and thanks go to Hiro Wada and SLC for issuing it. **3 1/2**

Also by Budd is **Soldier Blue** (SLCS-5019, 12 tracks - 38:25), another reissue of an old English Pye album to a lame 1970 Indian-oriented western. Unfortunately, pop considerations here outweigh dramatic ones, and the disc is by and large a shallow one with a Mary Tyler Moore Show-styled piano and mellow pop drums constantly emphasized over the western elements. The disc contains six cuts from *Soldier Blue* plus six "international film themes," a bizarre mix of Morricone, Mancini, Leonard Bernstein (*West Side Story*—why?) and others done in the same style as *Blue*, indicating the whole thing is a re-recording. Not a CD I'll be playing as much as *Fear Is the Key*, but one that Budd fans should nonetheless appreciate, well-packaged by SLC as always. (Anyone want to translate the Japanese liner notes for me?) **2 1/2**

A new pop album masquerading as a soundtrack is **Even Cowgirls Get the Blues** by K.D. LANG with BEN MINK (Sire/Warner Bros. 9 45433-2, 16 tracks - 40:06). I dread it when pop artists score films, as they usually fail miserably, or have someone else come in to fix things (i.e. Marty Paich on *Dune*). There's just a linear, sublimated aspect to writing music for film which pop artists rarely grasp—sure, their work will sell a million records, but as a film score it's not a fac-

tor. Anyway, imagine how annoyed I was when I liked some of the music on this CD! Evidently, lang is not popular for nothing—she has a great voice and there's a mellow, appealing quality to most of the songs here. Her style has been described as a type of country/rock crossover, but seems to involve jazz/blues elements as well. The styles here are varied from track to track, most with vocals; some are very pretty, such as the instrumental "Or Was I," done with a small group of live players on a variety of instruments. It's certainly a different approach to scoring a film (singing a film?), and of course the real test will be how it works in the movie, a really bizarre tale starring Uma Thurman which apparently isn't out yet. It's a very likable, mellow album, though. **3**

(Two pop albums out from Warner Bros. somewhat related to film music are: *Michael Martin Murphy: Cowboy Songs III*, Warner Western 9 45423-2, a collection of songs relating to the west, though they don't appear to be from any films; and *Julee Cruise: The Voice of Love*, Warner Bros. 9 45390-2, which features 11 songs with music by Angelo Badalamenti and lyrics by David Lynch. So, it's like a sequel score to *Twin Peaks* without a movie.)

New from Silva Screen is **Dirty Weekend** (DAVID FANSHAW, FILMCD 140, 23 tracks - 55:45), a CD I was dreading listening to: it was by someone I never heard of (a British composer of world and concert music according to the booklet, absent from film music for 12 years), seemed to be a thriller, and was kind of long. However, my fears that it would be another *Ambush of Ghosts* were unfounded, for this is far different from what I expected. The key factor has to be the fact that the film (about some woman "Bella" who flips and starts killing bad men) is directed by Michael Winner—anyone who once employed Jerry Fielding has to be somewhat cool. This is an eccentric orchestral score featuring some sparse synths and bizarre ethnic instrumentation. Fanshawe's music is constantly over-the-top, varied and thematic, with a convoluted main theme that recalls '60s schmaltz more than '90s thrillers. (It even gets some Don Black lyrics in a song arrangement.) The music alternates from ridiculously bouncy to harsh and terrifying, with ethnic instruments like the "Mountain Earth Harp" adding some bizarre colors—not boring drones, but twisted sounds of plucking strings and rolling marbles. I have no idea how this works in the movie; it may be on the shallow side, but it makes for a neat CD. However, just because it's not a droning synth score does not mean it's necessarily a great disc, so this falls into that broad category of new CDs that are somewhat different, but not necessarily recommended over all the other great stuff out. **3**

A quick word to reinforce what Andy said in the October issue about **Sea Power** (Narada ND-66005, 14 tracks - 50:40) by New York-based newcomer MICHAEL WHALEN. This was an album from which I had no idea what to expect, and ended up really enjoying—Whalen effectively blends orchestral, electronic, ethnic and contemporary music within larger thematic structures for a disc of varying moods but consistent quality. There are drum machines a-plenty in some tracks, but Whalen uses them in an active way to set up his themes. As with most if not all previous Narada Cinema CDs, the score is for a PBS documentary (this one in six parts), so don't expect *The Sea Hawk* just because "sea" is in the title. Two more Whalen documentary scores are due from Narada in February, these from episodes of *Nature*: "Great African Moments" (a big orchestral score to a December show) and "Phantom of the Forest" (more of a chamber music type score for an episode airing in February). **4**

Parting shot: I finally picked up *The Fugitive* and enjoyed James Newton Howard's skillful blend of contemporary synth-driven rhythms and orchestra. It's a solid action score that works well in the movie, slightly less so on CD. I was somewhat annoyed (but pleased with myself) to realize that the best action track, "Helicopter Chase," was a knock-off of *Total Recall*, no doubt the temp track. Anyway, I then listened to *Total Recall*, and to hear a great action cue with "helicopter" in the title, put on "Helicopter Rescue" from Goldsmith's *Cassandra Crossing*. Temp tracks suck. Have a good one, folks!

This month's overused adjectives: Complex, big, orchestral, operatic, dissonant, and dark. Kids—writing bad is easier than you think. You too can be a soundtrack reviewer—call 413-542-3353!

MAIL BAG

by THE READERS

Here's another installment of letters from readers, discussing the topic of long vs. short CDs and other matters of pressing international importance. Also, the "top ten" lists continue with an entry from Tom Wallace. Remember, folks, this is your space to say whatever you want—I generally print everything I get, except for some of the novels. -LK

...If I may be so brave, I've decided to commandeer the *Film Score Monthly* soapbox for a moment to comment on a certain attitude which seems prevalent among listeners of film music and yes, which even creeps into these pages from time to time. This is the feeling that "There's nothing good out there to listen to" and "It all sounds the same" or "Film music isn't as good when..." Aaaaah! In other words, all the negative moaning, groaning, and whining that's rearing its ugly head as of late.

I don't want to sound like the Anne Frank of film music—"I believe that all film scores are really good at heart"—but if you look at the past year or so, things do look better than they did a while back. Ten years ago we would all be bitching that orchestral scores were being lost to the synthesizer crap that was so domineering at the time. (Oooh, I just love that "Axel F" theme by Harold Faltermeyer, it's a classic right up there with the theme to *Exodus*!)

Just recently there has been a great wealth of new composers who have brought new and exciting ideas to film scoring. Frederic Tieg, Patrick Doyle, Zbigniew Preisner, Rachel Portman, Thomas and David Newman, James Newton Howard, Marc Shaiman, Danny Elfman, etc. are the first I think of in this regard; not to mention the fact that veteran composers like Williams, Bernstein, Goldsmith, Barry, Broughton, and Scott are still in fine form.

We have also been fortunate to have such wonderful producers and labels to contribute to the preservation of these composers as well as the classic film scores of the past. Of course, I'm thinking of Nick Redman at Fox Film Scores and Bay Cities, Doug Fake at Intrada, Luc Van de Ven at Prometheus, Robert Townson at Varese Sarabande, etc. Without them, some of the great film scores would be left neglected, forgotten, or unavailable. The Fox Classic CDs alone make 1993 a great year for film music recordings.

So if I must be thought of as the "Pollyanna" of film music, then so be it. However, I know that this Thanksgiving I had (film music wise) a lot to be thankful for.

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...I've waited for *The Magnificent Seven* to appear on CD forever. So when I read that it was available as a bootleg from Tsunami (Germany) I jumped and purchased it (\$23). What a letdown. It sounds like someone took an old scratchy record and remastered it on CD, without any effort to clean it or look for a pristine LP. I have no choice but to keep it and wait for United Artists to open their vaults and release the real thing. Buyer beware.

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...I am writing in response to the question "are CDs better short or long?" I would have to say that CDs are better long, especially within the soundtrack genre. I believe that if the CD is longer (i.e. more music from the film is on the CD), there is a truer representation of the film through the music, and therefore the CD is better.

If you're like me, you really love having a complete score to a film, even if it gets repetitive after awhile (i.e. *Presumed Innocent*, *The Age of Innocence*). When I watch a movie and buy its score, I pay close attention to how much music was put on the CD. The more music, the better. For example, *Matinee* by Jerry Goldsmith is one of my favorite "intimate" scores. However, it is missing a cue or two. The cue that was used for the "military on the beach" segment was not put on the final soundtrack. Had this theme been included, it would have contrasted with the softer main themes and made the CD more complete; therefore, the score would have had a truer representation (and would have been longer, but not by much).

Completeness is my second point. One has to look no further than SCSE's *Krull* (James Horner) or Fox's *Star Wars Trilogy: The Original Soundtrack Anthology* (John Williams) to understand this. These discs clock in at over 70 minutes each and are exhaustive representations of the music in the films—i.e. you're getting your money's worth. You just couldn't ask for anything else! Compare those to the original CDs of *Empire* and *Jedi* and you'll see my point. The more complete the score is, the longer the CD and the better the CD.

But what about scores like *2001* by Alex North, which are short but all-inclusive? There are always exceptions to the rule. Obviously, you have to take what you can get. It does irk me when I see CDs that clock in under 30 minutes (in general) because of financial or commercial concerns (i.e. *Gremilins* and *Innerspace*).

Finally, as I touched on earlier, there is the problem with repetition. Even though the score has a true sense and completeness, could the soundtrack have been more focused if the more repetitious cues were excluded, allowing more variety and contrast? I look at a score like *Presumed Innocent*, for example, and think that if tracks were cut out because of repetition, I would have spent \$15 on a four track mini-CD! Even Bernard Herrmann's *Psycho* is like this to an extent. If I find a score to be too repetitious, I just convince myself that it's good because I'll learn the themes quicker and fool my non-soundtrack friends into believing that I'm a guru or something. What it all boils down to is personal taste, and I just like having longer CDs that are more complete.

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...I agree wholeheartedly with what Mr. Richard Kraft had to say about James Horner (p. 11, FSM #39). We can't judge him or write him off solely based on a few not quite up to par scores that he's written in the past five years. He's only 39, give him a break! [Hasn't he been 39 for the past five years? -LK.] So what if he steals from classical works? If it sounds good in the movie, that's what

counts. And, quite frankly, I'd rather listen to Horner's versions of Khachaturian, Prokofiev, or Orff (*Carmina Burana*) any day. In my mind, the composer really doesn't matter—I listen to what strikes a chord with me (excuse the pun). If it's Horner that satisfies my listening pleasure, and continues to do so, then I'll stick with him. I tried listening to E. Bernstein; I brought home *Hawaii* (so-so) and *Heavy Metal* (OK). It just didn't click. Williams and Goldsmith I love greatly, but I just get a little numb after a while. Horner, for me, tends to be a fantastic blend, good at all hours of the day, any day of the year. If I were stranded on an island with a 102-piece orchestra and a composer, I would pick Horner. So there's been *Bopha!*, *Thunderheart*, *Unlawful Entry*, and *Patriot Games*. So what? There's also been *Star Trek II & III*, *Krull*, *Brainstorm*, *An American Tail*, *Aliens*, *Cocoon*, *Field of Dreams*, *Sneakers*, *Swing Kids*, *Once Upon a Forest*, *Searching for Bobby Fischer*, and *The Man Without a Face*, just to name a few.

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...Though many of us would take a long CD over a short one anyway, keep in mind that having is not always as pleasant a thing as wanting. Say five years ago you bought a soundtrack that had only half the score; the music's good, you've been content with what was given, but you still want the other half. Today, you discover a company has released the entire thing, so you run out and buy it, play it to death, say it's great and then store it away. Now, which version was better? The shorter one that left you wanting more? Or the longer one that had it all, but which now isn't as "desirable" to you as it once was? I love longing for music, which is why I continue to listen to Milan's *Conan the Barbarian* CD. If someday I grow tired of the scores I have, and if newer releases aren't doing a thing for me, I'll go to my ace-in-the-hole, Varese's longer *Conan* CD. Until then, I'll just keep on yearning. As for limited edition pressings, I recommend buying them a.s.a.p., tucking 'em away, and playing them later.

Creating the following list surprised me, because I learned that I could not stand listening to bombastic scores for the rest of my life. If stranded on a desert isle, I would want music that's upbeat, motivating, soothing, optimistic and reflective (which heavier scores tend to lack). My thanks to Glenn Baker for suggesting this "desert isle" idea, as I am now a wiser collector.

10. *Groundhog Day*, George Fenton: "The Ice Sculpture" is reason enough to bring along this disc.
9. *Sea Power*, Michael Whalen: Provocative, aspiring, spicy.
8. *Explorers*, Jerry Goldsmith: A dreamy score through which I could relive my childhood ambitions.
7. *Wind*, Basil Poledouris: I'd love to hear this bellowing over a fast sea.
6. *Star Trek V*, Jerry Goldsmith: Inspiring opening music and fully developed Klingon theme; definitive *Star Trek* score.
5. *The Man Without a Face*, James Horner: A flawless effort that's ideal for

reminiscing.

4. *SpaceCamp*, John Williams: Imagine listening to this on a clear, peaceful night?
3. *Beauty and the Beast*, Alan Menken: This would forever keep me entertained and in good spirits.
2. *Medicine Man*, Jerry Goldsmith: I'd play "The Trees" each sunrise and "First Morning" each sunset.
1. *The Blue Lagoon*, Basil Poledouris: Nothing to say....

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Readers: Feel free to send in your own top ten picks, but keep 'em short! -LK

...I imagine Richard Kraft's and Nick Redman's comments on longer CDs have been met with acrimony by some of FSM's readership. This is only natural. It can be unnerving to hear an album producer such as Mr. Redman say that collectors, who are often hungry for additional music—which they know exists if they have seen the film—can do with less. Still I basically agree that there are some overlong albums, but there are also more than a few long albums which make for comfortable listening. It depends on the score (and of course the composer).

Jerry Goldsmith's original albums for *Legend* and *Pottergeist II* were appallingly poor representations of the scores (thank heavens they were reissued). Goldsmith is generally too modest in regards to how much of his music he thinks people will want to sit through, and brevity is frequently the result. John Williams produces occasionally overlong albums, such as *Star Wars* (is "The Walls Converge" of any real use to mankind?). However, I agree with Lukas that *The Empire Strikes Back* commands a long disc. At the same time, I find the brief score representation on *Born of the Fourth of July* entirely satisfying. I must add that I have always been perplexed at the huge success of Ennio Morricone's records, many of which I find to be overlong, incohesive, and/or redundant.

Listening habits vary from person to person of course. Some people with families and/or high-pressure jobs where they're umbilically attached to cellular phones don't have time for 60-70 minute albums. Single people whose main love is their CD collection have plenty of time when they come home from their job at the stock room.

This is a dream, but ideally, I think the utopian solution would be as follows—release scores on CD to be listenable, even if it means 30 minute albums and dropping that excellent but redundant cue. However, release more *laserdiscs* with the scores preserved in the analog tracks. This way one could enjoy the coveted full score without dialogue or sound effects, and at the same time experience the score with the visual—the way the composer meant it dramatically. This would take some doing of course (maybe a letter campaign to Pioneer Special Editions), but it's something to think about.

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Send your letters to the address on p. 1; your full address will be listed unless you say otherwise.